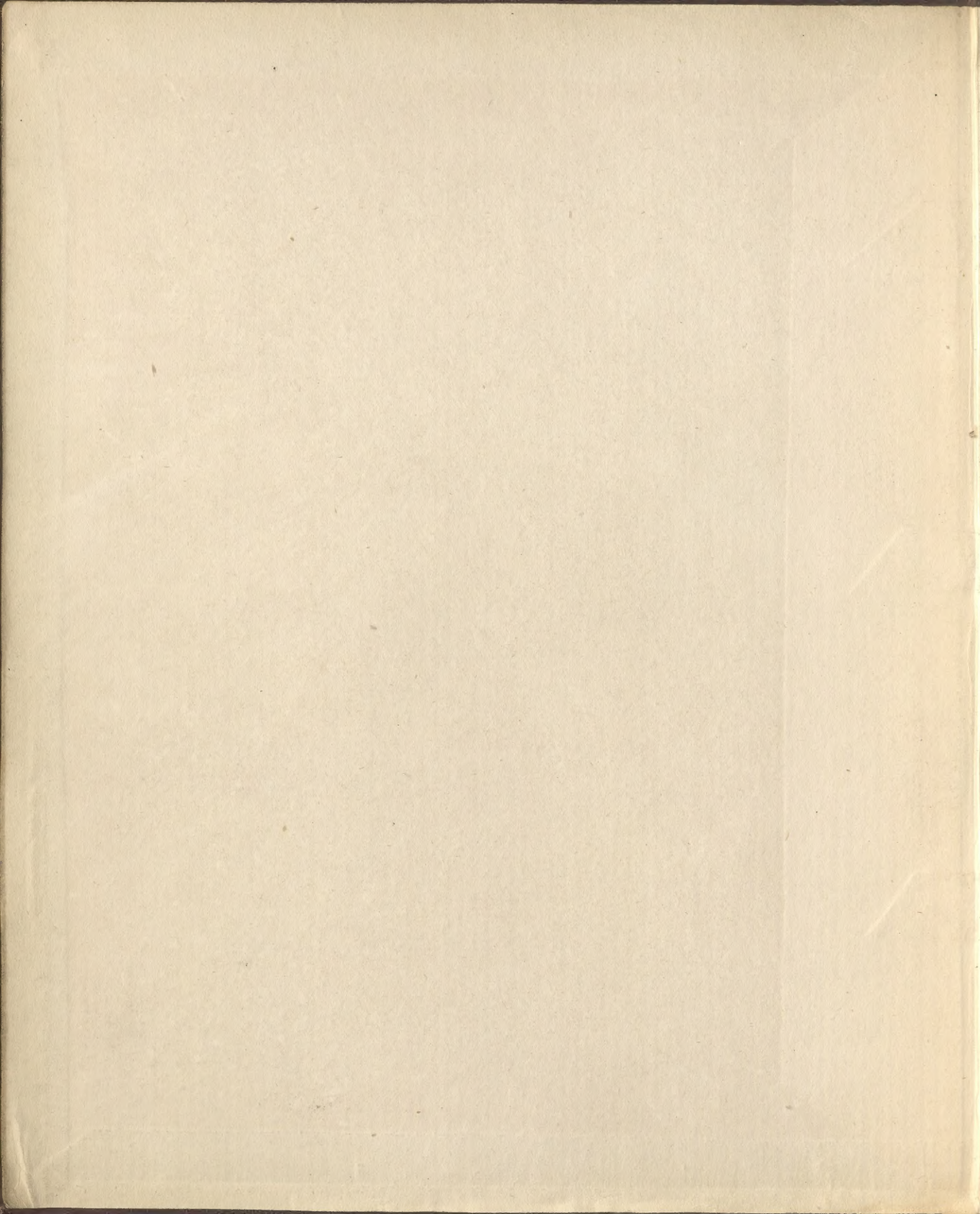


4318

1 of 4

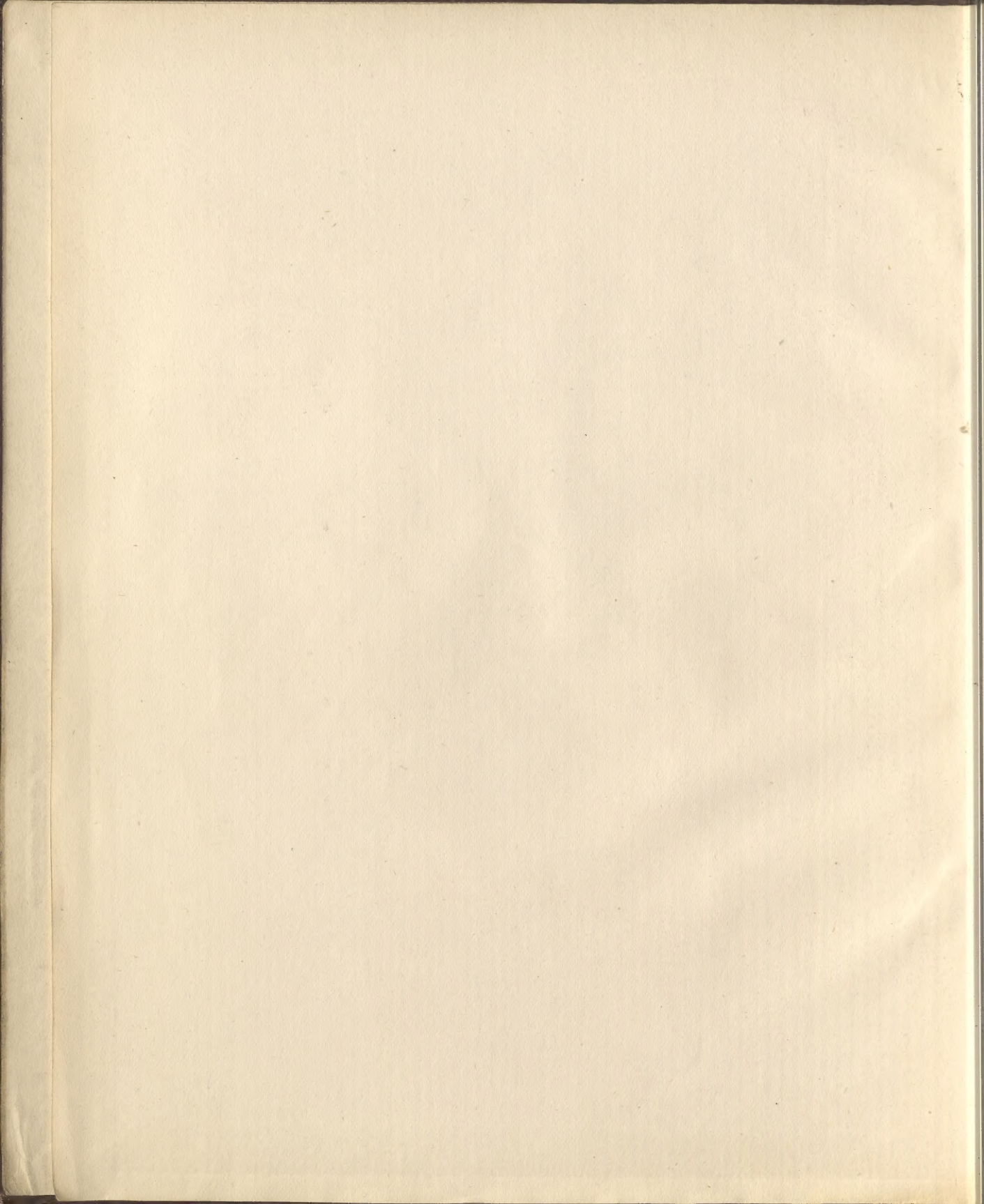
SECULAR INSTRUMENTAL MUSIC UP TO BACH, ETC.

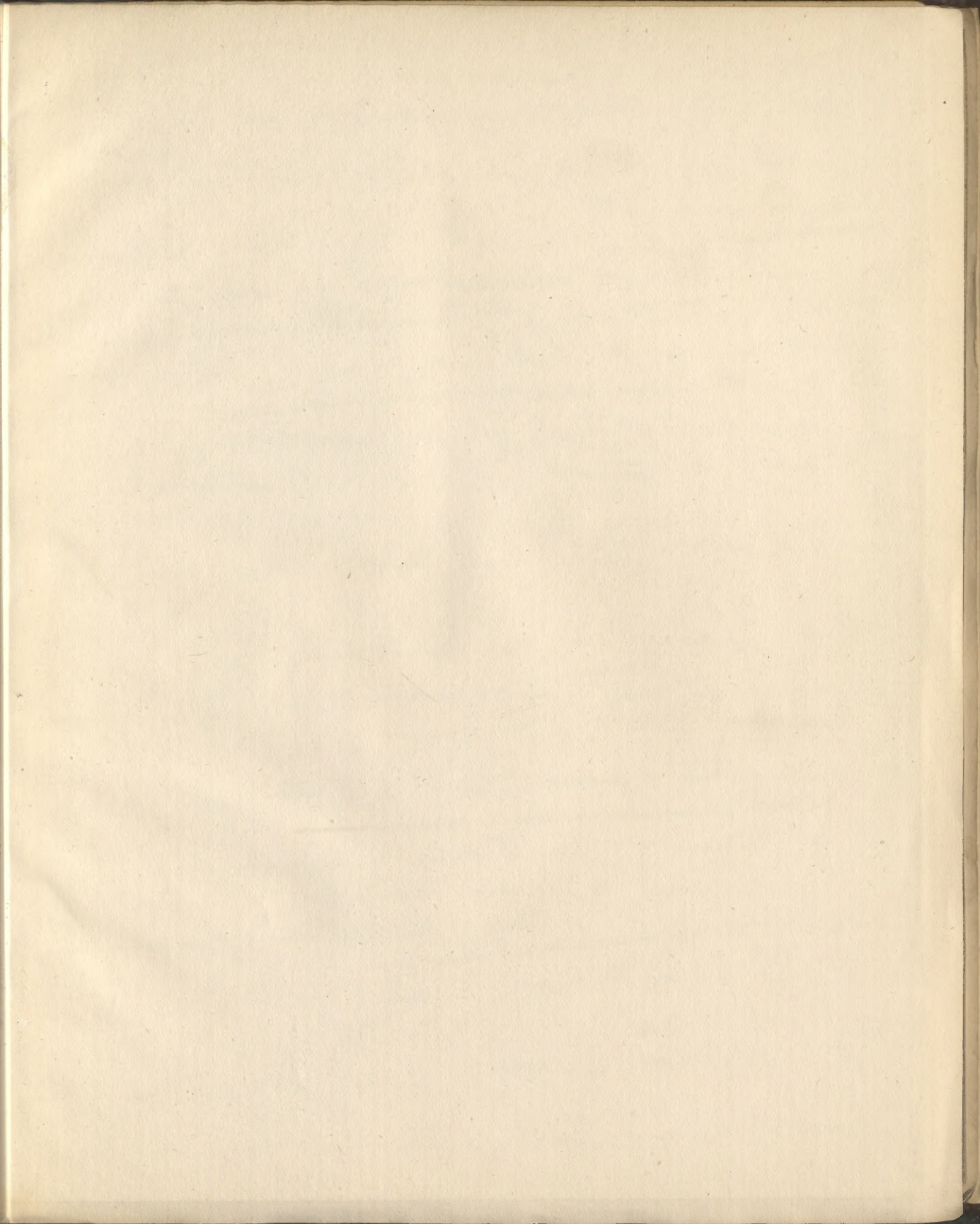


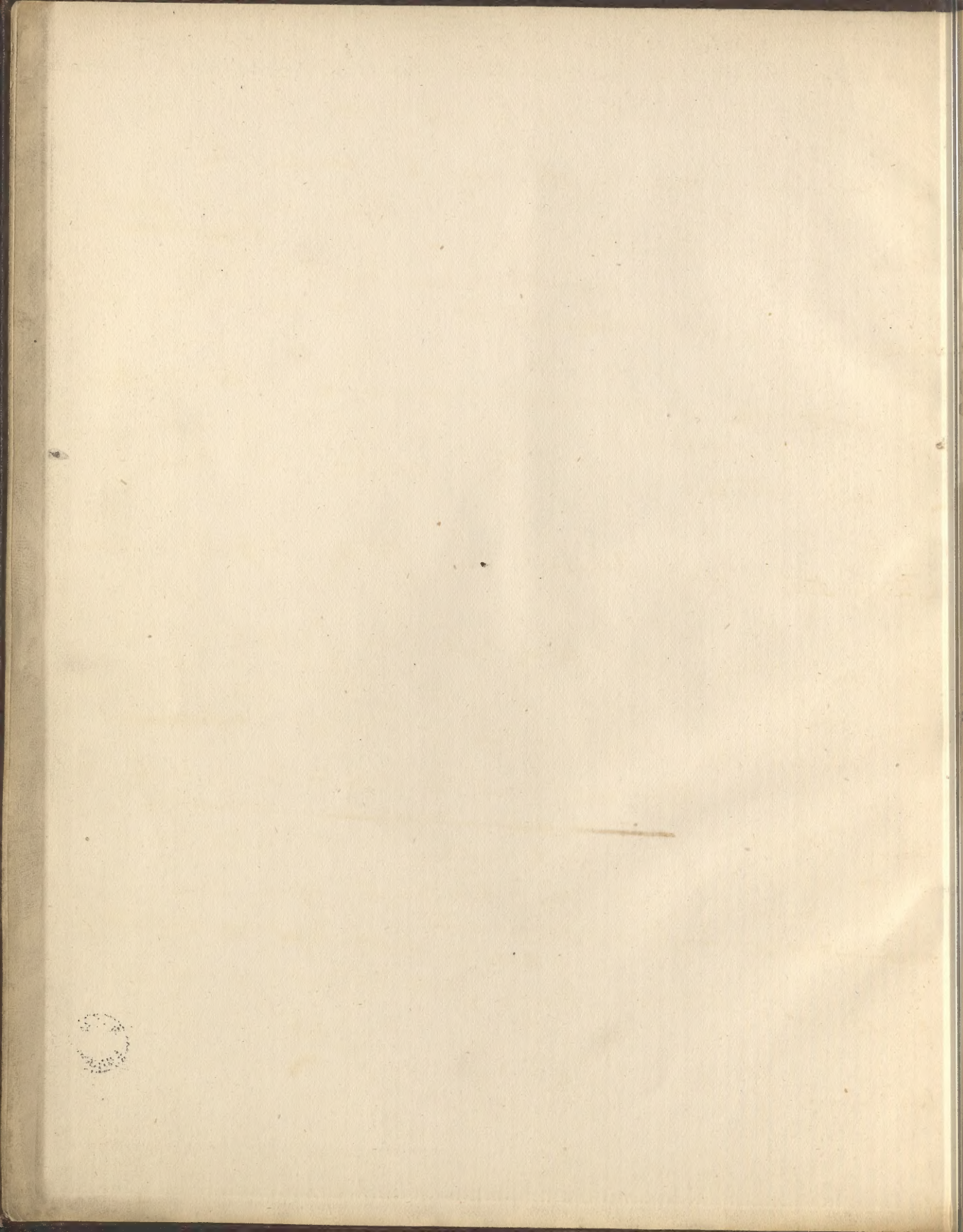
273720

1 of 4.

4318.







C. H. H. P.

Xmas term 1891

London. O. on the instrument music up to Bala time

Having brought Opera - Oratorio up to the middle of the last century

We must turn back a good way to consider the

development of instrumented music -

to face with some very ~~difficult and~~ important and

~~some of the~~ ~~difficult problems~~, which we must try to get some

inkling of of ~~our~~ ~~our~~ study of history is to do us any good.

in early stages.

instrumented art depends on totally different from

those on which pure choral art are founded; and

indeed so antipathetic that ~~was maintained~~

as long as the old system of modes ~~was maintained~~

new minds ~~it was almost impossible for the development of instrumented forms to begin.~~

All forms of art are dependent upon some

principle or other of design, and without a logical

substitution of order and coherence it cannot

exist. These rambling and uncontrolled expression



Law and
order in
art.

Type of design can varies with
material in the same arts.

Type of design is iron is different
from type of that in stone &
that again from that in wood.

Iron tenacious & tough but liable to rust & disintegration

Stone hard & durable but liable to chip & weather

Wood soft and fibrous, liable to rot.

Clay plastic, but fragile.

Each
kind of
art has its
own way
of arriving
at orderliness
and
design.

In poetry
Rhyme, alliteration
rhythm,
Stanzas.

(2)

of feeling is not art; though vividness of expression
sometimes makes people think it is for a time. Art
is just as much pervaded by steadfast law and
order in every part as the universe is, & without
the type of expression which we call art

Law and order ~~is~~ is more vanity & folly.
Even those who regard art in the lightest humor soon feel when orderliness is wanting,
and then ~~they~~ by degrees their pleasure in the imperfect thing decreases.
But the various arts have their especial characteristics

& special ways of being brought into order
laws, and though they are all based upon the
requirements of our human forms ~~and~~ of mind &
~~same~~ ~~requirements~~

which at bottom are identical
Comprehension, in their actual phases they are each

different from the other. In ^{for instance} poetry we have had
many phases of orderliness in ^{each suitable to the genius of} rhythmic language:
~~the~~ ~~phases~~ of orderliness is the grouping

of rhythmic words into balanced lines, the distinction

of rhymes & alliterative words. The grouping

of lines into regular stanzas, and many deeper
principles of order which are not so obvious

Design -
Literature

The spiritual
design of
Literary
works

the surface but just as ^{invaluable} ~~certain~~ and important. (3)
Such as the grouping of the characters in a story,
the distribution of the most vivid points of
interest; the use of subordinate threads of story
to relieve the contrast with the principal subject.

and many subtler principles of ~~the~~ design than these.
The French say the design of a play is subject to
just as certain & systematic laws as a
Sonnets or a Lyric - & there is ~~some~~
truth in it though ~~not within the narrow limits~~ ^{these laws are not}
~~of them~~ limited as they would have them. It was
the narrowness of their conception which caused
them to stigmatize Shakespeare as a barbarian,
if their minds had been a little more expansive
they would have found out that Shakespeare's
systems were just as orderly & concentrated as their

A Scale is only a conventional
~~choice~~ selection of certain notes ~~part~~
of the unlimited possibilities, made
with a view to carrying out certain
artistic principles. We can express
an idea in a Siamese scale, or
a Persian scale, just as we can
in a Siamese language or a Persian
language, but we cannot render the
design perfectly in other media than
those specially developed for the purpose.

In modern
music even
the natural
has its
constraint.

stilted and mechanical old plays, only his principle
of order were wider & ~~for~~ grander, just as
Beethoven's designs, ~~a~~ systems of artistic order
are wider and grander than those of Hesse's
or Popper. In modern instrumental
music the ^{that is the scale} material ^{has} only been developed
within a few hundred years; ~~the~~ for
even the very scale had to be contrived ~~to~~
as to admit of the development of abstract form.
And the system of design itself had to be
developed by slow degrees by the instinct of
composers, & enriched & varied as generations
after generations built upon the work of their
predecessors and widened and enlarged their

But form
is not
art, though
it is a vital
part of it.

Take an analogy from ~~and~~ architecture.

You don't build great halls & cathedrals to show dentistry
in piling up stones & wood into designs; but you
make the buildings to ~~meet~~ ^{meet} the various requirements of
human beings who want to ~~gather~~ ^{gather} together. You big
space for grand gatherings, & your lecture halls for
smaller meetings - You have your chapels & your
great hall & your committee rooms. Then you don't
make an arch because it's pretty but because it
supports a roof or a passage or a bridge, & the
requirements of the bridge or house suggest what is beautiful,
& the ^{most} perfect artist only uses those means of effect which
are suitable to the purpose in hand & to the material used,
and as iron, stone or wood. So in music

artistic opportunities, ~~and it is there precisely~~ (5)
~~that I want you to realize~~. But don't

suppose that I want to put forward the
principles of form as the end & aim of art.

Form is of itself nothing - a mere abstraction.

and to puzzle & meddle with devices of form

without ideas to put into shape is mere

mockery & stupidity. The essence of art is to

formulate ideas. The form or design is only

of use to bring an idea within the range of

art. To make an idea tell, & lay hold

of the mind. Old story tellers put their stories

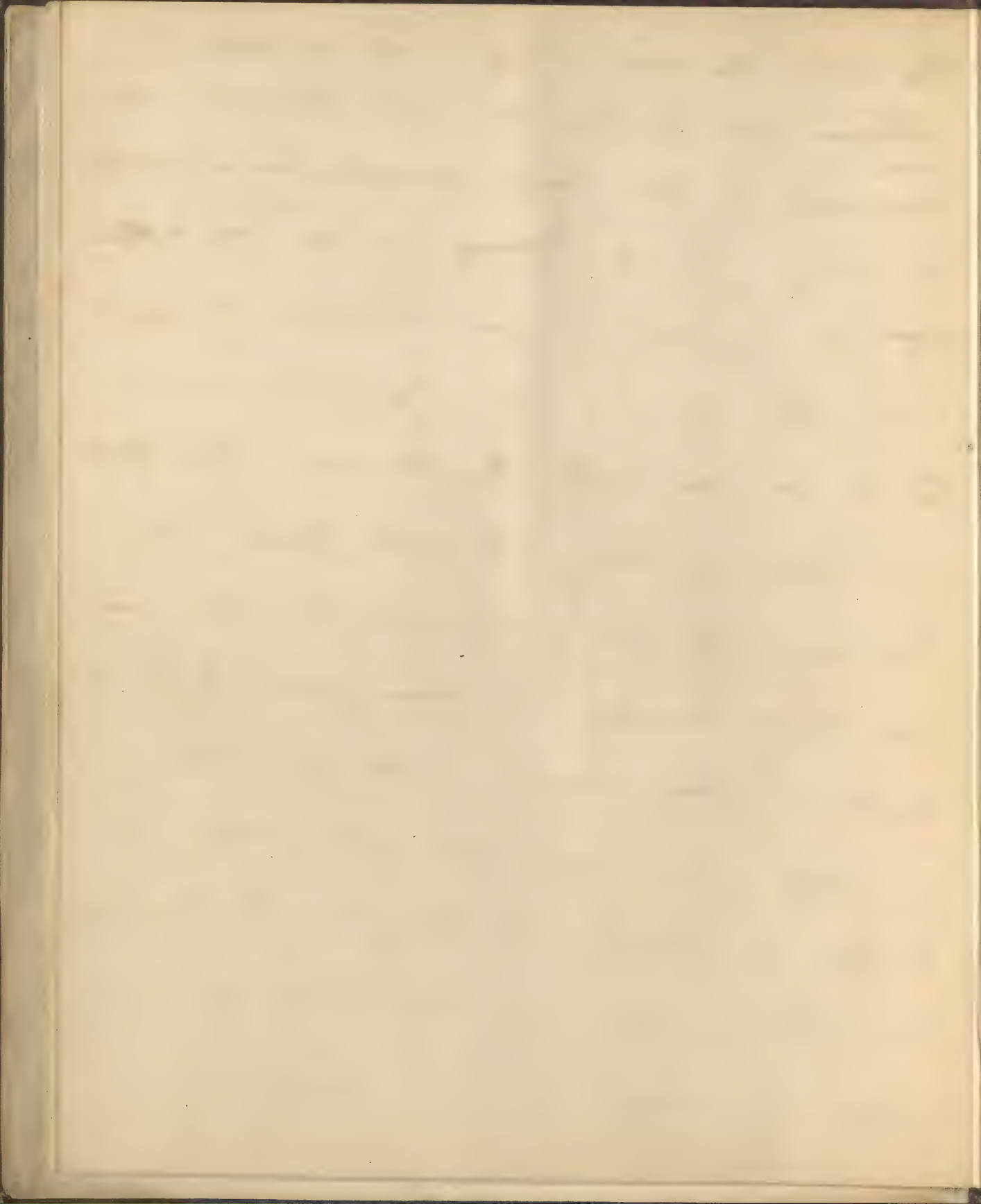
into rhythm & rhyme because they laid hold

of their hearers the better, & the underlying principle
of order brought the hearers into more lively contact

The development
of the art of
poetry..

In music
instrumental
art grew
from little
beginnings
as composers
found out
how to develop
things on a
larger scale

with what was said or sung. And as people
intelligence grew & after the poets resorted to more
more complicated & more highly organized ways of formulating
their ideas; till in ^{modern day} ~~present~~ we have such subtlety
that the less highly organized ^{among us} beings are utterly unable
to see the music of some of their verse at all.
As it has been with the musicians. The first
experiments in pure instrumental music put
these ideas into short & simple dance forms -
The next expanded the dance form into greater
length & more variety - Then they tried
contrasting dance forms one with another, &
by degrees they arrived at the form of the dance suites
and the early forms of Sonata & Symphony.
And each movement grew in complexity, &



7
The balance between the parts of the movements, &
the relations of movement to movement gives more &
more perfect title Beethoven set the crown on the
long period of development, & left us those absolute
unimpeachable examples of great art in which ~~the~~
every point of the design has its reason for existence,
its reason for progression, and at the same time
at every moment enforces the idea which it
is the function of the form to render into art.

This is what you have to keep in mind.
When you study the history of an art it is more
barbarous irresponsible to ^{think so much as people do of the} ~~be dwelling upon the~~
characteristics of men apart from what they did.
The man is important to us as far as he
furthered the art. His name is the title you give

What men
had to
compare

Instrument
also to
key -

the water
to the another

to a remarkable collection of human faculties which
have been ~~it is~~ worthy used for the noblest
advancement of ^{things} human ^{interest} ~~things~~. We cannot help
being interested in personalities ^{at times} it is true, but let
us remember that the essence of the thing is to
keep our eye on the ~~best~~ art & to understand
what we do the better by learning how it became
possible for Mozart to write ~~the~~ his three last
symphonies and Beethoven ^{later} the ~~later~~ sonatas & the ~~Prussian~~
& the Choral, & the Esra, and the ~~Sanctus~~ 903.

Before we begin let us think what humanity
had to compass before they ~~to~~ could make ^{anything} ~~and~~
instrumental art. First they had to make
instruments to play ~~it~~ with, then they had to find out
how to play them with most effect, then they had to
find out the relation of instruments to each other, &

has to
combine
them.

The story
must
include to
end.

of which is
a

2

the way to combine them with the best effect. Simultaneously
with the things had to find out the sort of music
which was suitable to each. The long notes of choral
music and organ music ^{which they had been accustomed to for centuries} were unsuitable to the harpsichord
as the sound could not be sustained
& Clavichord ^{and} a sort of music in which short
notes could constantly used had to be found at. They

~~they had to find out a kind of~~ naturally began
their experiments in instrumental music by imitating choral
forms, Madrigals, balletti, "in nomine" but they soon
found that ^{the kind of} music which was interesting in detail through
its association with words, ~~was~~ ^{sufficiently} ~~not~~ interesting

~~though~~ a detail without the words to stand on its own
basis. In fact a new means of interest had to
~~be found~~ ~~but a good~~ ~~against~~ ~~misconception~~.
is provided in the details of the music itself - the
passing figures and tracts of melody or harmony - which
almost for the absence of the explaining words.

The physical
aspect of

contracts in
art.

10
The composer had to find out a principle of design
which was sufficient in itself. They had to find out
some principles of contrast which the human mind
could grasp, and to develop that principle of
contrast into a condition which should be worthy
of the name of art. To explain this

to you I must take a short excursion into
the region of physiology: ~~to show~~ to show why the
law of contrasts plays such a part in our musical
art. It is scarcely necessary to remind you that
when you use any part of your ^{a families} organs - your
muscles, your eyes, your hearing, your mind
the part which is used gets tired & exhausted - &
if you want to use it again with full vigour
you must give it time to recover its tone.

"The principle of sympathetic excitement upon which the art

Suppose you hammer
away at the
chord of C
for 20 minutes
you may say it
with just skill,
but you will
get tired of it.
Then try the
chord of F
and see how
soon you
are tired of that
and you will
be glad to
try the
chord of C
again.

is based unless exhaustion is the further end. The nervous
artist by a particular chord are wearied by its too frequent
reiteration, those which are created by a particular quality of
tone - say the f string of the fiddle also get tired of
"it" - and if there was no means of sustaining
the interest in some way which allowed repose to the
faculties that were getting exhausted the work of art
could go no further than the point at which exhaustion
began."

But the artist uses the nervous law as a
basis of design; just as the architect does his means
of having something to support his roof. When the faculties
are in danger of getting tired with one idea, or
one group of chords, or quality of tone ^{through} the
nervous organisation being exhausted ~~to the~~ ~~the~~ he ranges
into another field and calls into play a
different part of nervous to give the first bundle time
to run themselves; & while this 2nd new group

Summary from Lecture

"Part of the business of art is to maintain interest when one group of faculties is in danger of becoming wearied by calling into play fresh centres of sensitivity in thought, & giving the first centres time to recover tone - And as there would be no point in such a device if the first group of faculties were not called into exercise again when they had recovered, the reason & cause of the process of appealing to the second group of faculties at all is ~~for the~~ demonstrated artistically by leaving the second group when they ~~are~~ have recovered due exercise & returning to the first principle of excitation or source of interest. While explaining the simplest law of contrast & reaffirmation with which is the basis of all of design of all modern abstract music!"

12
of nerves is busy the first repairs its tone & readiness
to be used again, & the art work is completed by returning
to the first source of excitement again.

Composers had to find a means of expressing real
contrast - & they ultimately found it by instinctively
deriving a scale in which perfect & unmistakable
principles of contrast could be obtained. And then
they had found that they had to find ways to use
the principle of contrast effectively: & how to introduce
subordinate contrasts, & how to make the hearer
understand the subordinate contrasts without being distracted
from the main issue - & how to achieve a
type of contrast by antithesis; & one to keep in view the
fact that the contrasts must always keep their
relation to the idea; so that the particular kind of

First built hammer
which contained the
found how part of hammer
was represented the whole, & how
different notes of the call
notes were hammer notes

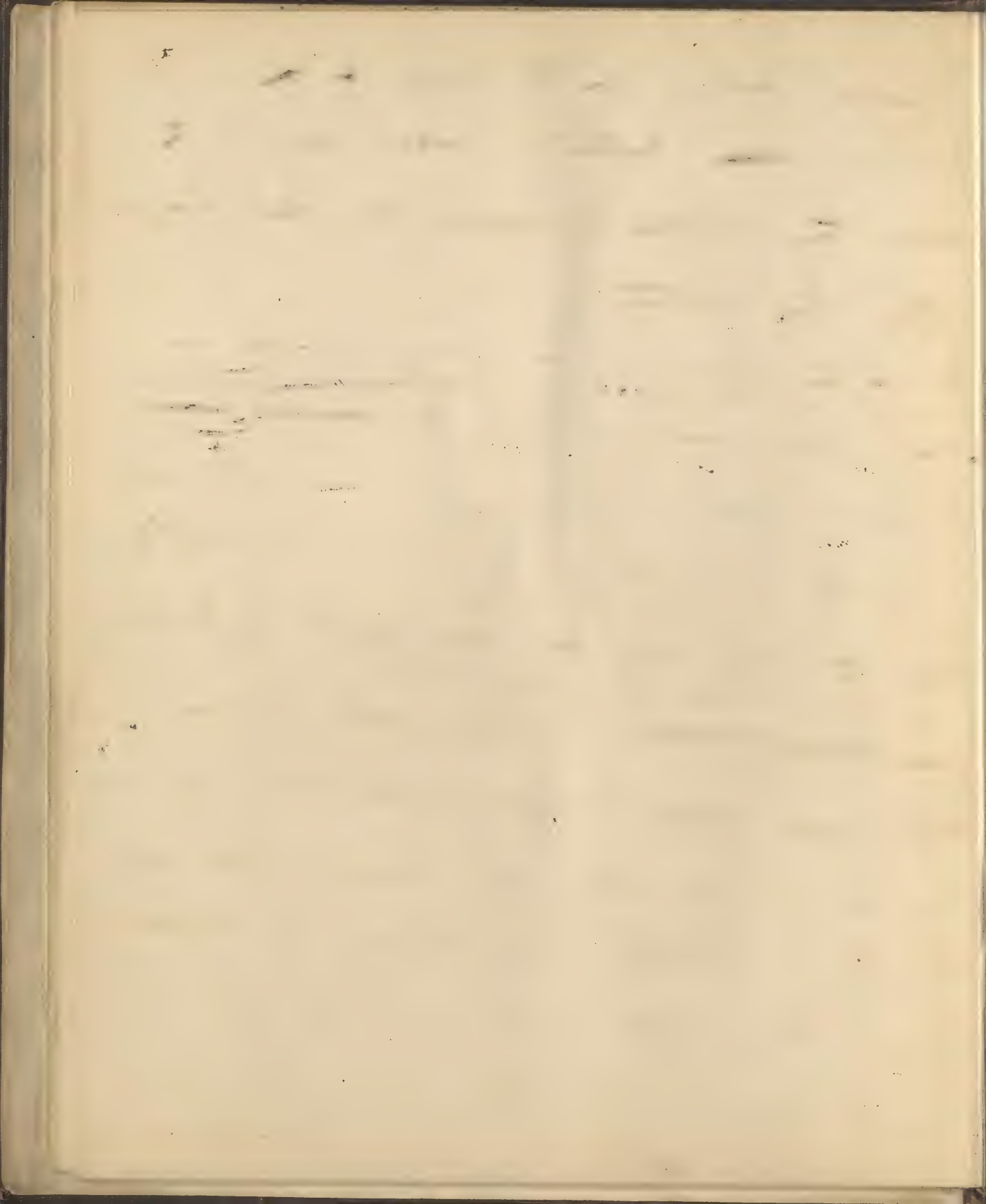
impression produced in the mind by the any
particular ~~extra~~ method of contrast does at the
same time illustrate & enforce the ideal significance
of the thing uttered.

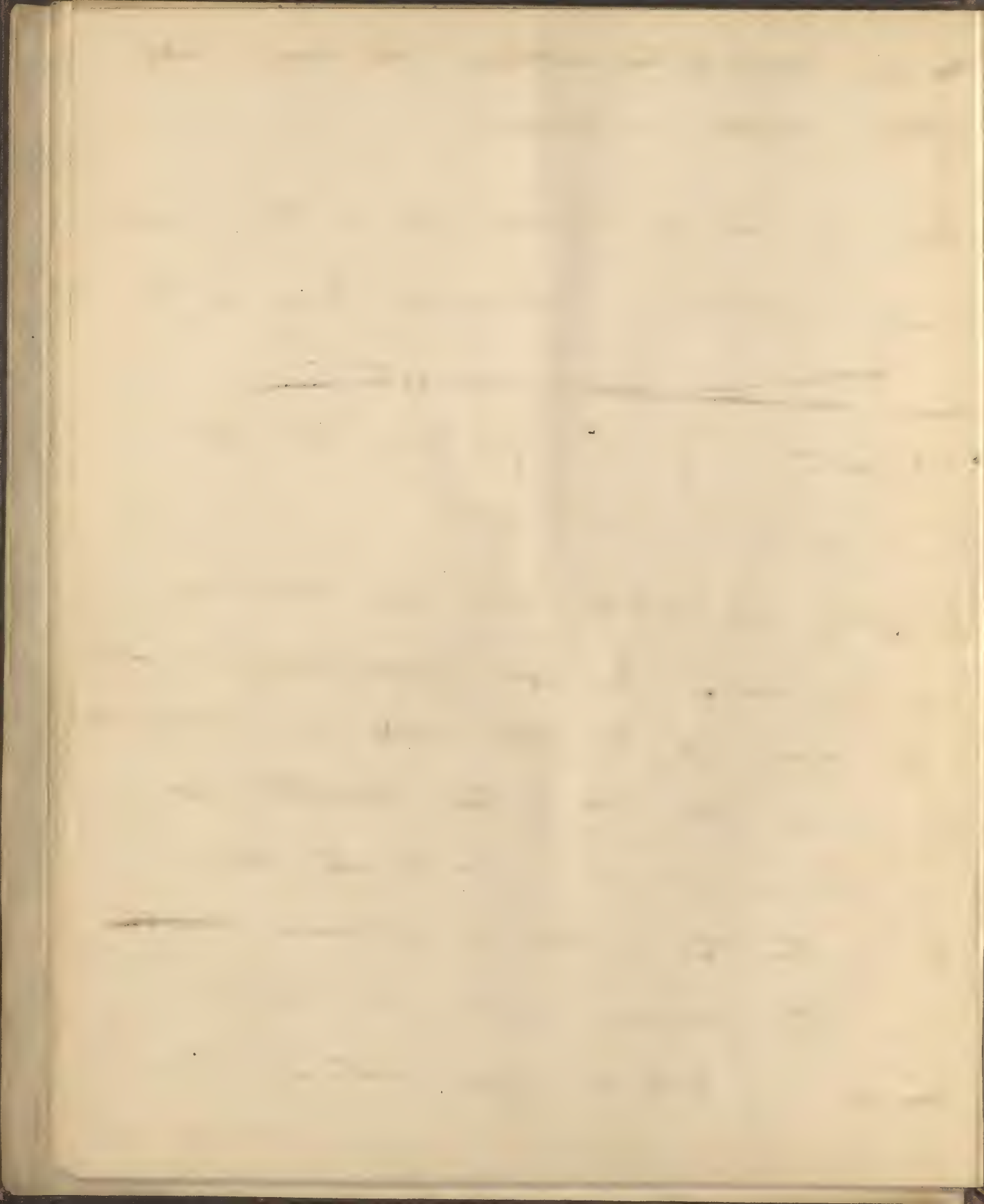
Now in the course of our survey you will come
across many points at which ^{the proper things suggested} ~~the production of things~~
Sometimes too much on one side & sometimes too much
on the other. Sometimes mere disproportion led them to

think of design and skill were sufficient of themselves?
& art was perverted by formalities
~~Then the art of design~~ Then came reaction & men

rebelling against formalities & fell into the extreme of incoherence

But one way & another men reached a goal at
last - & in Bathurst's hands we had (in his book
on the subject) that perfection of instinct which uses the
laws of design with absolute certainty, to enforce





be found in any particular locality. ~~Little~~ generally they
consisted of lutes, large & small, Viols, Trumpets, flutes. (15)

The Organ had a proud preeminence, but it continues
in decay as yet, & it was hardly suited for display
in the performance. But nevertheless it led the

way in emancipating ~~the~~ instrumental Music from the
~~the~~ ~~its~~ absolute dependence on Choral forms. Forster.

thenceforward in the hands of Bach, Schell, Surbinder

are beginning to show a definite character of their own.

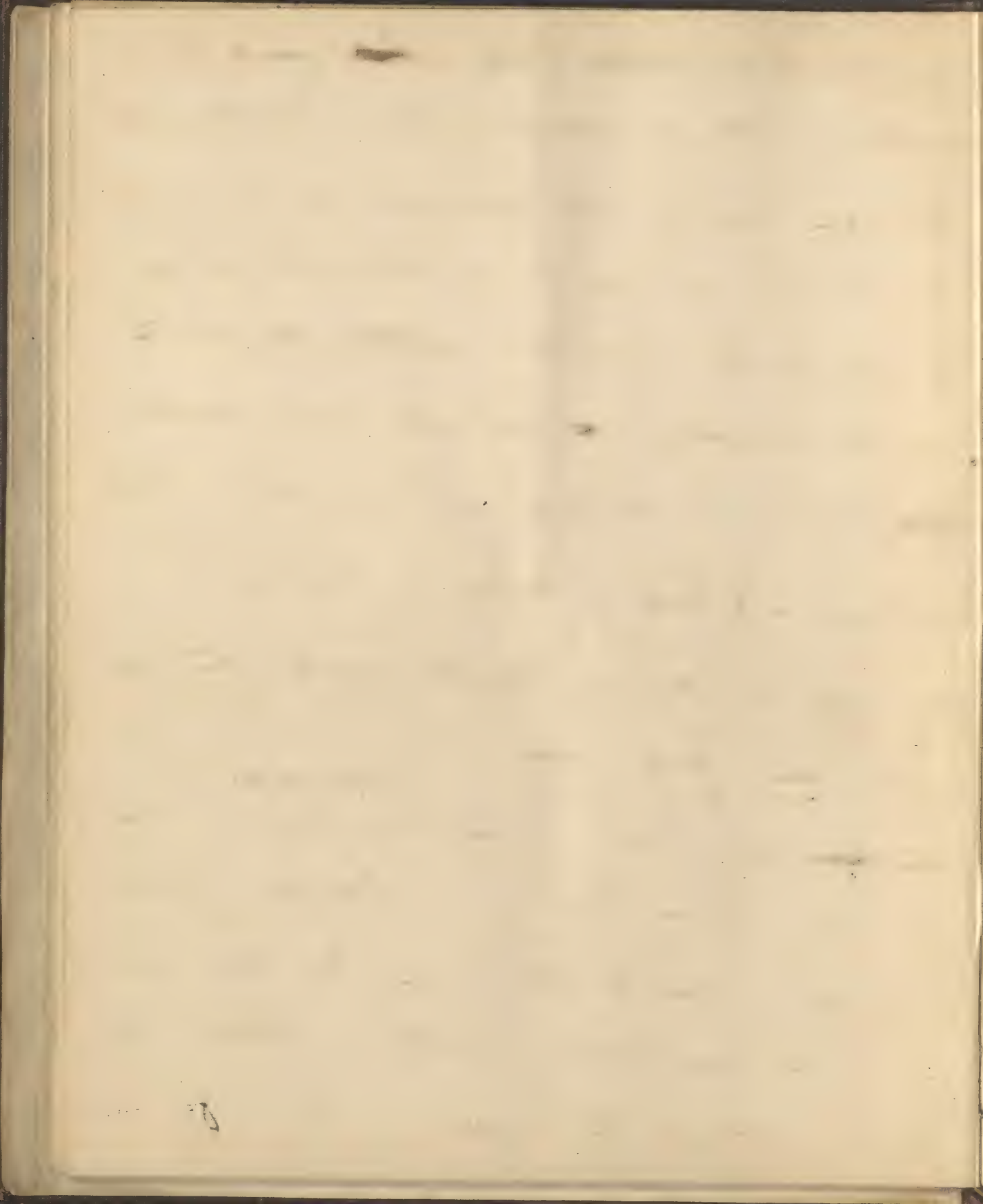
apart from Choral models.

~~With regard to~~ Music for the Harpsichord, ^{Spinett & dulc.} was not

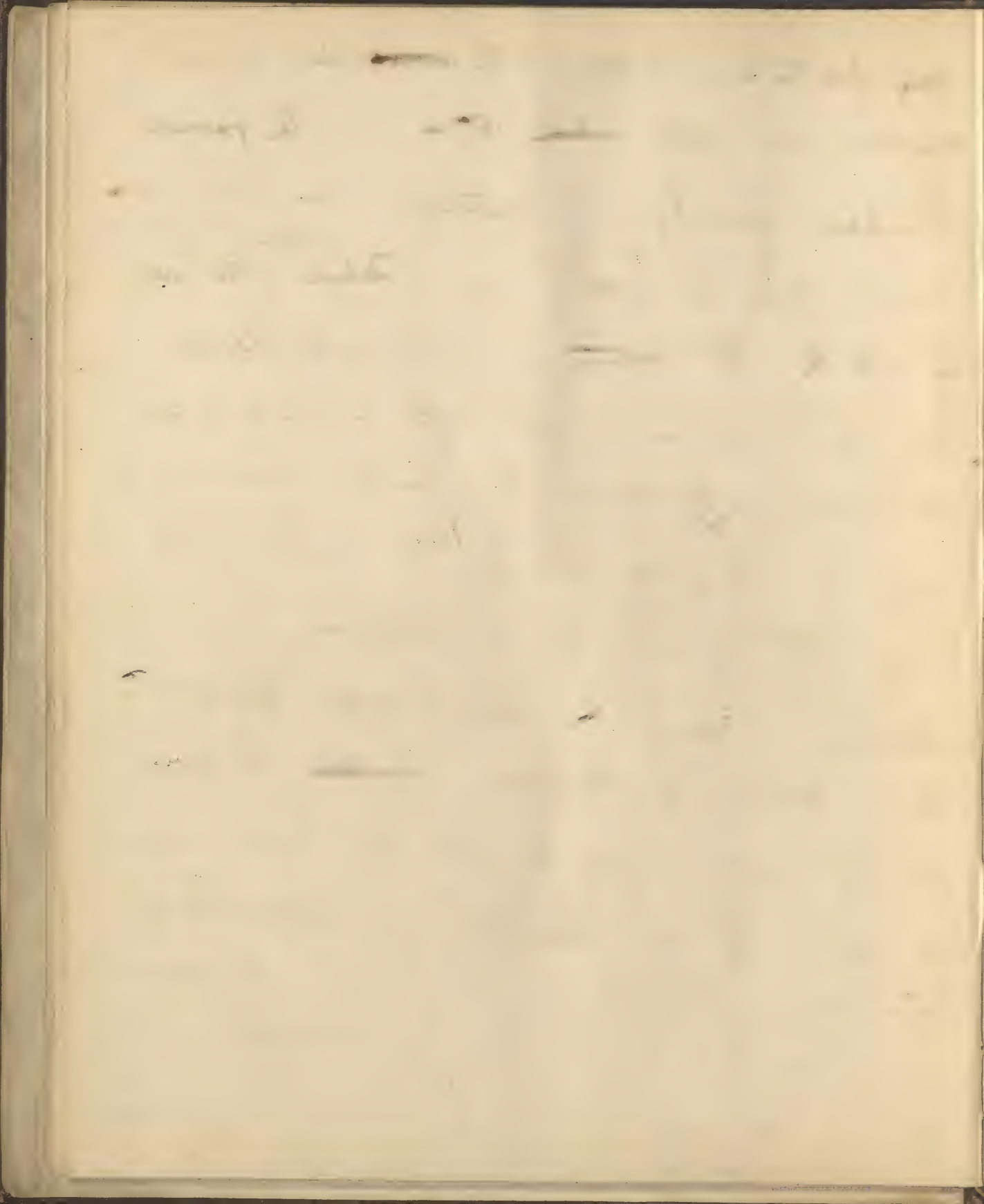
far behind Organ Music. Description of Spinett

& Virginals go back to 1503 when the Spinett was
said to have been invented by Spinetta a Venetian. The

Virginals are played with a plectrum. Harpsichord



date from the same century - the ~~date~~ date now in
existence being dated ~~about~~ 1574. The famous
Riickers family of Antwerp were living from
about 1570 to 1659 - ^{and} Schudi till well
on into the 18th century. Bruckhardt Schudi
came from Switzerland, born 1702 - came to England
as a joiner. He turned to making harpsichords &
became the most famous maker of his time & the
founder of the famous house of Broadwood.
Clavichords (Clavin) ~~the~~ like a square pianoforte.
Sound produced by tangents. ~~It~~ It seems
to be of greater antiquity than the other keyed instruments;
not being of any soft ~~tone~~ tone was distinct of the
harpsichord in popularity. It was a very expensive
little instrument though, while the harpsichord was
not - ~~it~~ consequently it was the favourite



instrument of J.S.-B & Philip Hummel, while the (17)
harpsichord was the favorite of Handel - the more
public man.

Now a word on the state of the music written
for these instruments.

The ~~Gabrieli~~ Gabrieli's (Andrea 1520 1586 & Giovanni
1555 - 1612) Merulo . 1533 - 1604 . are in
the forefront of early organ music. They wrote
chiefly Doublers & pieces in such slow chords
were interspersed with runs & twirlings - &
Figures of a sort - rather crude - & also
ornamented with twirls & twiddles.

Then one of the heroes of music Giulio Francabelli
1583 - 1644 . Organist from
from the ~~instrumental~~ as a fresh school
may be considered as its definite departure
into real independence.

2000

Peter Phillip the R.C. Englishman did excellent work
in the same direction - foreign countries. (18)

Dobryer (about 1620 - 1667.) Jesuit's pupil

advanced somewhat in nature & moderation

the example of his master.

Swedish	1561.	1621.
Hassler	1564	1612

Parkhill 1653 . 1706

Kerll . 1625 . 1690 .

Muffat . b. 1635 .

Böhm 1681 - 1734 .

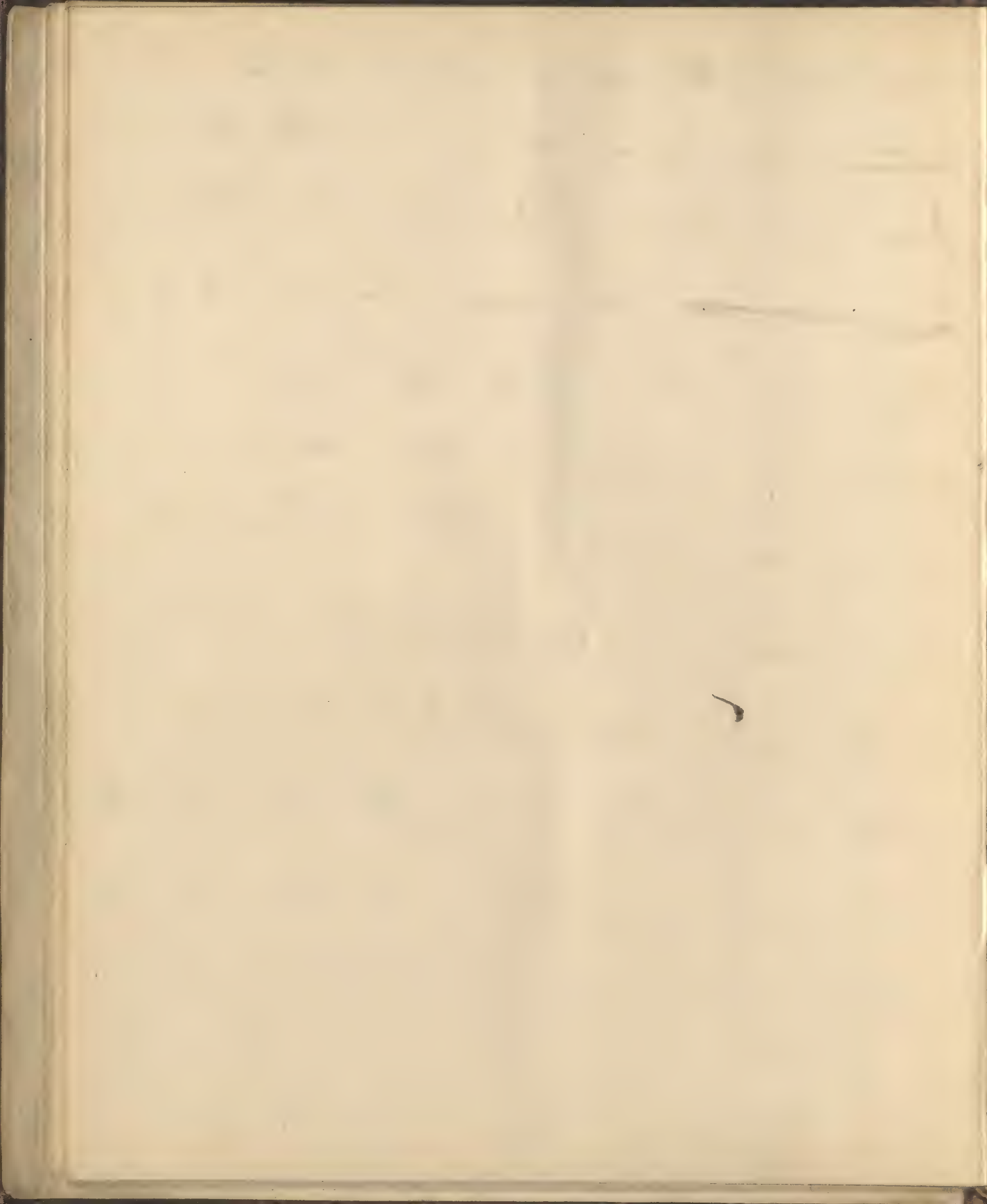
Then of Virginia Music in these countries
had a gallant supply. Henry VIII & Elizabeth
both managed such Music & the first collection

of such made in the world is said to be the
Parthenon came out in 1611. All the
pieces in it are by Bird, Bone & fellows.

~~2~~ ~~Elizabeth~~ The smaller Virginia book of
Elizabeth is of later date, as a
composition of Swinburn is dated 1612, &
it has been ascertained that S. John Donne
lived while it was written in 1621.

So it probably dates from the latter part
of the 17th century - long after Elizabeth's death.

It contains dances tunes, Variations, Sonnets
Pastorals Miscellanies & other imitations of
French things.
Another from Virginia book was



My Large Neville's Book - in which the pieces
are all by Byrd. It seems to have been
made up to 1591.

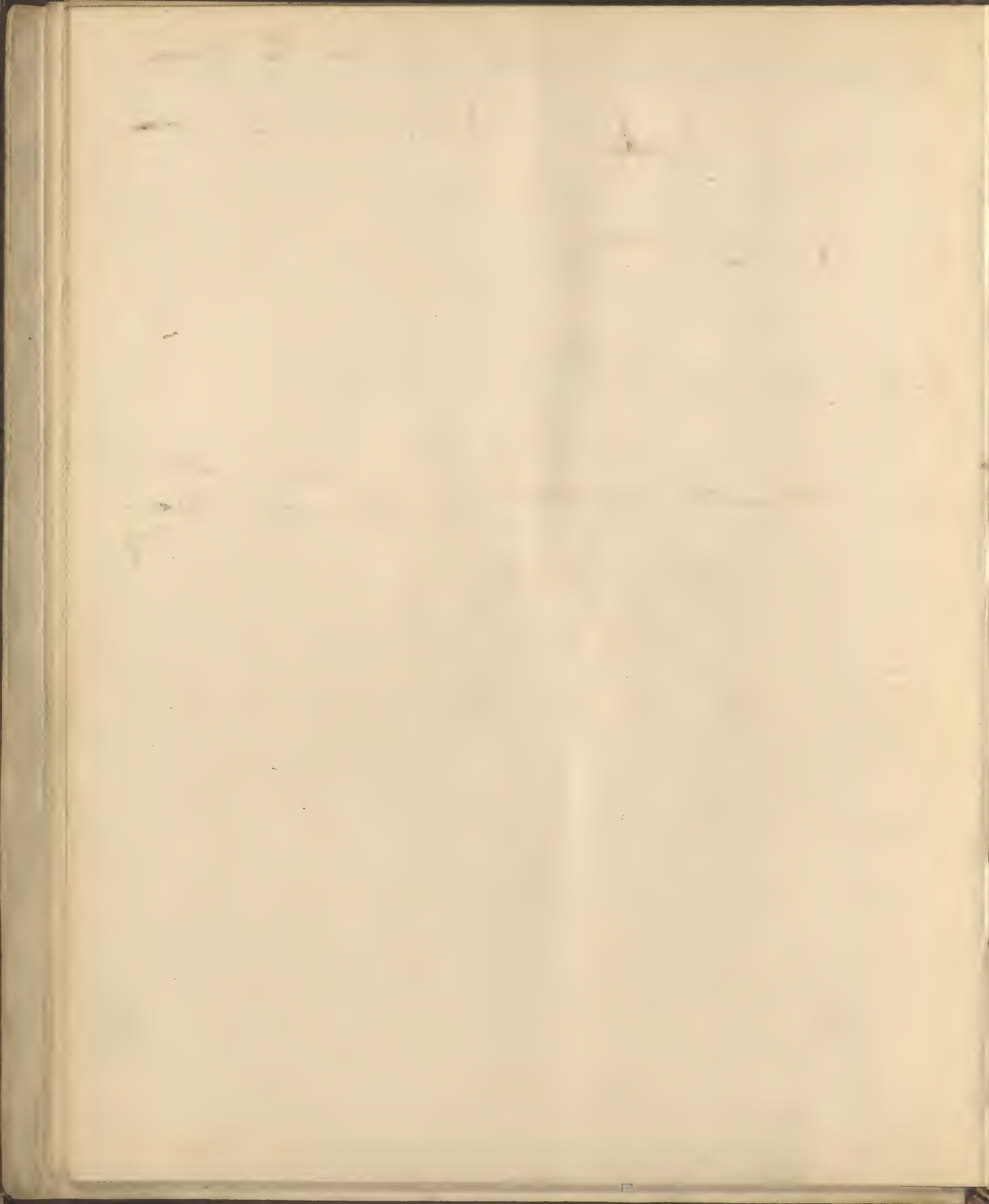
Date pieces of further.

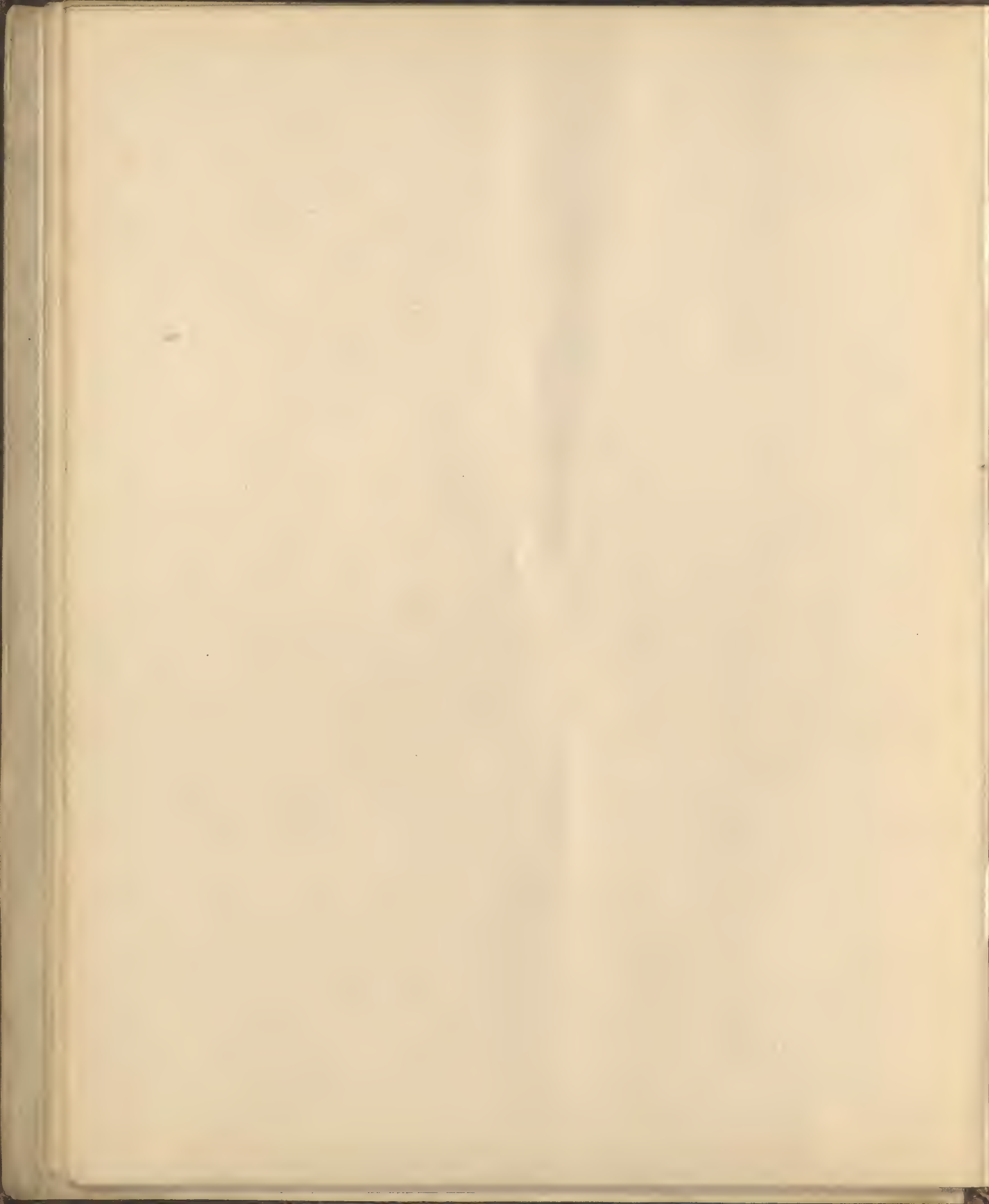
The instrumented experiments of Canelli, (date
1599. 1676. 1620 -
1669)
and Lord Opera Company.

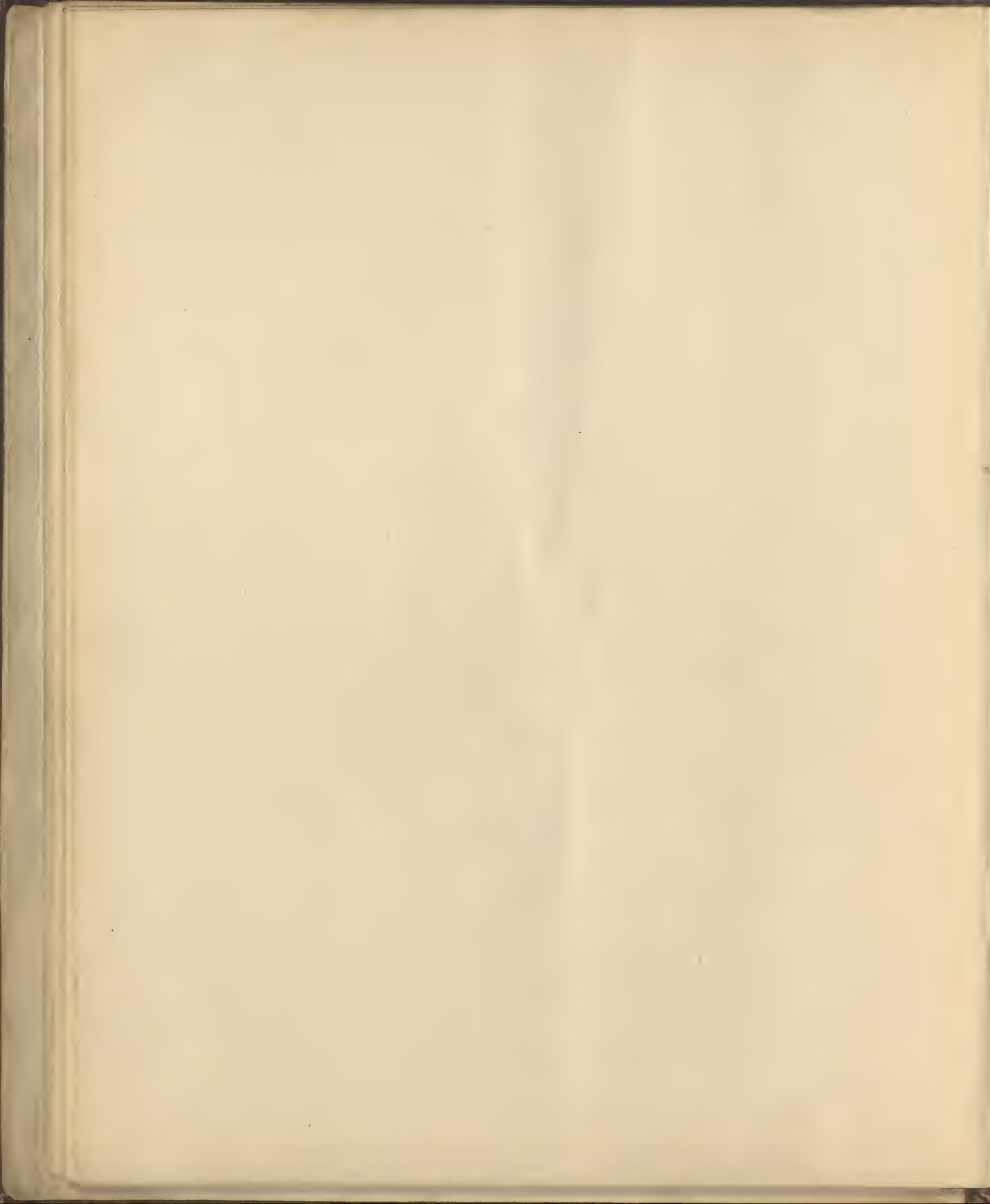
Canelli 1653-1713. first published series in 1681.

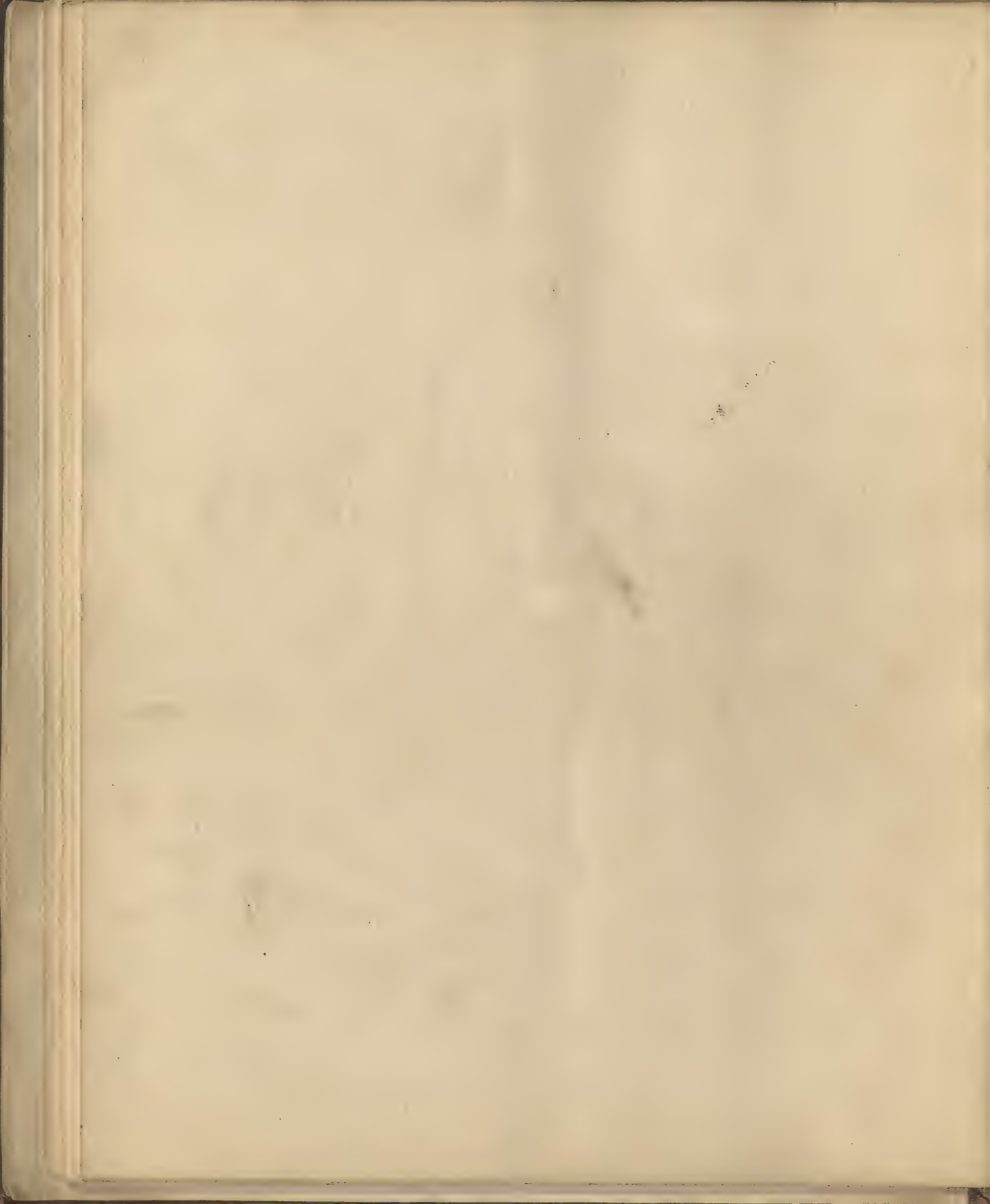
Company 1668

Brian 1638 - 1698.









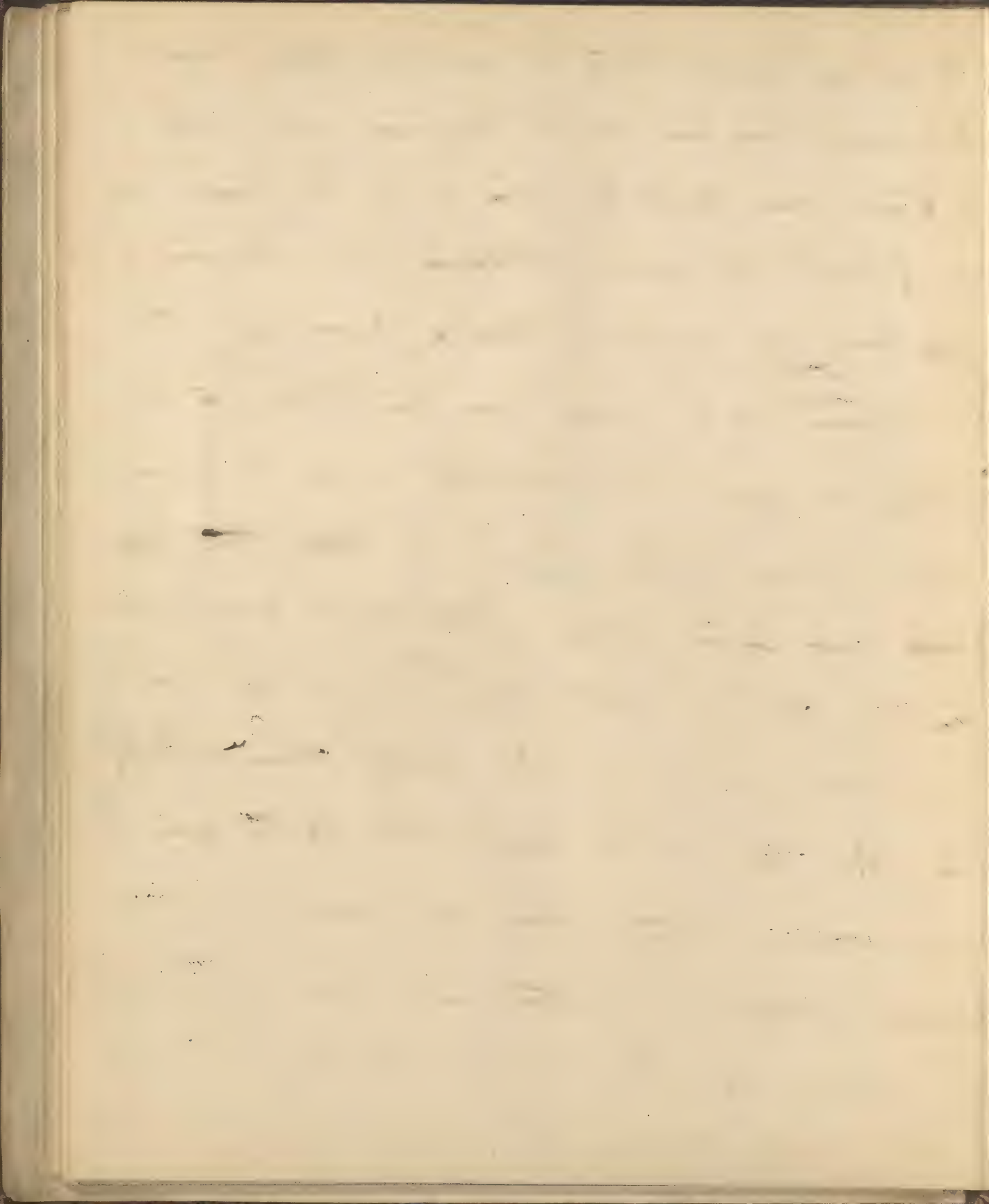
Modern instrumental Music first emerges from the dreamy
 of indefinite experiment into the light of a promising
latter part of the 17th Century. With its first definite rays we finally encounter the
 dawn - the person of the familiere Corelli, who stands
 at the head both of the present school of performers
 in the Violin & violin of Music for it. In his
 time the art of making violins was being brought
 to perfection. He was born in 1653, & therefore
 more than 60 years ~~a little~~ younger than ~~the~~ Niccolò Amati, (1596) a
 little younger also than Antonio Stradivari, ^(1644 - 1737) and ~~thirty~~ ^{thirty} years older
 than Joseph Guarnerius - (1655 - 1745) - It may
 be presumed that he scarcely has the advantage of hearing
 the ^{best} instruments of the two latter makers, but it is not
 that there were good instruments enough in his time
 to make good Music, & in its way his Music is excellent.

It would be inaccurate to take Cui as the measure of the
Victorian era. He is only the highest manifestation of
a growing movement in favour of pure instrumental Music
at his time - and this trend its representative in all
countries. S. f. Brahms is young. (before Cui)
Liszt in England, & Liszt in France.

Allegro born about 1880. pupil of Rimsky - wrote Melodies &
Canons, & the celebrated Missa of 9 voices - 4 solo voices.
In 1897 it was an opera ~~performed~~ ^{performed} in the ~~opera~~ ^{opera} house.

died 1892.

of his early personal history not much is certainly known.
 He is said to have been born at Desigiano near Imola,
 & to have been taught the Violin by F. B. Bassani who
 was Maestro di Capella at Bologna, & a composer of
 Violin Music as well as of Operas & Chamber music. But
 as Bassani was a younger man than Corelli ^(b 1653) it is very
 probable this fact is as untrustworthy as the rest of such
 legends. These legends go on to the extent that Corelli
 travelled much & was attached to the Court of Bavaria for a
 time - that he went to Paris ^{in 1672} & was driven away
 by Lulli's jealousy. He probably returned to Italy
 in 1681, & we at least come into the region of
 unmistakable history when we come to his first
 published collection of Sonatas - which came out
 at Antwerp in 1681. Which tells this is I cannot
 say; possibly the same that was published after - 1685.



It is here that we meet with the ^{first} appearance of his families ²⁷
works, beginning with the year 1683; in which ~~the~~ ^{his} Opera
prima, a set of 12 Sonate da Chiesa came
out in Rome. His Opera seconda, 12 Sonate da

Camera came out in 1685 also in Rome, the
Opera ~~seconda~~ ^{3rd Serie} 12 Sonate da Chiesa in Modena
and Opera 12^a Sonate da Camera

at Bologna in 1694; & the most families-
set - the Duo. of Violins & Violoncello & Contrab.
in 1700 in Rome, & his Concerti grossi (Op. 6)

several stringed instruments in 1712 - The year
before his death. This makes the sum total of

his compositions. ~~10~~ In all some sixty Sonatas

and a set of 12 ^{so called} Concertos. ~~But~~ ^{And} taking it altogether

~~little as the amount is~~ This is so far the largest

body of authentic instrumental music existing; for further

has gone on liking it for two whole centuries, & don't seem to be inclined to give it up.

The first four sets of Sonatas are written for two Violins & Double bass - or Archlute, with figured bass for the Organ - And their Character at once ^{defines} ~~gives forth~~

~~is~~ a classification of early forms of instrumental art.

The first set & third set were called Sonata da Chiesa, & the 2^d & 4th Sonata da Camera - In

the works the first are serious Sonatas and the second group gay or secular - & the first -

further - are the type of our modern Sonata -

the 2^d of the Suite In the Church Sonatas

we come across no dance tunes distinctly so named,

though there are some with very gay rhythms - such

as $\frac{6}{8}$, & quick $\frac{3}{4}$. But most of the movement

are in a serious vein, & fit the interest for ^{promoted} ~~the~~

artistic qualities of the Counterpointed Aides.

The "Church"
London

Chamber
London

They are most commonly in 4 movement. A slow opening
movement = a species of introduction - second a
third Allegro, in a contrapuntal style & generally joyful
in treatment - 3rd a short slow movement - of legato
cantabile character: & fourth a lively Allegro,
in some three measure or other. This plan is
clearly ~~analogous~~ ^{prefigures} the plan of Modern Suites:
and the ^{artistic} quality of them does the same, though the
style is still of the Contrapuntal order & not of the
modern Suite type which is founded on the development
of a feeling for key which in Corelli's time was
still ~~unmanifest~~ ^{barely} awakened in life.

The second group of Suites called Chamber Suites
are ~~sets of~~ really small Suites like those of Handel
or Corelli in Handel. They ^{usually} consist of a (1) Prelude
(2) a ~~slow~~ ^{third} movement such as an Allemande, a Sarabande

Suite de
Cours

7/11

12

or Allegro of kindred style, & a lively last movement (30)
such as a *fuga*, or *Contra*, or *Sarabande*. The
general plan is similar to the *Sonata da Chiesa*, - that
is a slow introduction, which allegro, capriccio slow
movement, & lively ending. But the distinctness &
definiteness of the dance forms puts the Music itself
into a very different category; as the ~~static~~ effect is
^{less} dependant upon artistic qualities than upon the
definiteness of the rhythms. The dances are - the
regular simple form familiar in Bach's Suite - With
first half of the movement passing out of D minor into
a contrasting key - (Dominant or Relative Major)
& closing with double bar, & the 2nd half returning
to the former Dominant (though Sub-Dom / to minor again.
The subjects are not very definite, & the movements (as
in Bach's Suite) are mostly unified by a connecting

line of
by form

His character
as is
- mine
matters
his work.

31

of style based on the recurrence of some rhythmic figure &
Corelli shows his ~~for~~ instinct for block form by
the frequency of his sequences, & the repetition of a
whole passage, or block, to emphasize the opening
of a ~~section~~ the conclusion of a movement. Of
his style it must be ~~said~~ said that is very fluent
polished and graceful. It has a healthy manly vigor
and simplicity, and in its slow movements sometimes a
touch or two of tenderness & pathos - and throughout
the characteristic sweetness of the early Italian.
Personally his character seems to have matched his music -
He seems to have been much beloved in Rome for his
generousness & simplicity. He lived in friendly intercourse
with painters & was patronized by the great sons of
his time. Especially Cardinal Pietro Ottoboni. He
came into contact with Handel when that worthy man

Crest of House

Scalder

1682
1685 - 1730
1685 - 1774
1685 - 1746

His property

1682
1685

Expansion
of the house
after the
time

1682
1685
1685
1685
1685
1685

his youthful visit to Italy & came to Rome. And Corelli
found much difficulty in performing Handel Music -
& excused his self (^{apropos of} ~~the~~ the Duetto to Dring's del
Trumpet) by saying it was in the French style, which
he did not understand. He also came into contact
with the great Alessandro Scarlatti, who was only ten
years his junior (1659). He also had many famous
pupils - such as ferriniani, Locatelli & Sorini. ^{through} ~~the~~
the latter comes the direct line of master & pupil which
exists with Joachim in the present day.
Immediately after Corelli's time Violin Music expanded
in the most wonderful way at the hands of the great
school of Italian violinists. The "Singing" power of the
instrument - (~~the~~ ^{there} a mostly) appealed to the Italian
nature, - the passion for it which was just combined
produced a group of men who certainly were as closely
united to the instrument as any composer for a special

Cruller Summary.

Italian

last of

the winter of

The Italian

Village School

Italian
I am delving quite
much more into
Italian
Portuguese
of Southern
Italy
Class
Huntley

Here take the Survey of the State of public music
in the Germany & England part.

1792

instrument have ever been. There is something altogether peculiar
about the Italian group. The same vein of style and expression
runs through all of them, & within certain inevitable limits
(inevitable at so early a stage in the development of its technique)
their writing for the instrument is singularly perfect and
artistic. The list of them is headed by

Vivaldi, feminiani, Veracini - in the middle
of the 17th century & Dorsetti
period comes the prelate of them Dartini, and the
School lasted well ^{till near the end of} the next century in the
person of ~~Nardini~~ Dartini, favorite pupil Nardini.
Who died 1793. So the first of the school was senior
(Handel Bad & Domenico S. and the latter

Survived Mozart by 2 years.
At the head of this ~~list~~ school stands feminiani Corelli.
our pupil, who was born in 1680 at Lucca. He was
distinctly an important figure in musical history. Personally so

J. was rather extravagant. spent more he couldn't
afford on pictures. . got into prison in consequence.

James Mearns

All the part should not
be transferred to the
lecture? the succeeding
term

Handwritten Pinello 1710.

Dulany Mr. an Englishman. born in London 1703.

Paper of Junius. Made a mark early -
assumed at one of Britton, comes as a boy
of age one of (null) Mr.

1728 made conductor of the Virginia land in Dublin
remained there for a long time - so in

1741 he happened to lead the Orchestra at the
first performance of the Messiah. Came to London later
and died 1752.

24

Excellent & hot-headed and exultant that though his gifts
as a musician & a Violinist were great his disposition
prevented him taking a solid position as a performer. But
he was a good teacher, and developed the technique of
the Violin far beyond the standard of his master:
he was also most ~~engaged~~ energetic furtherer of the cause
of good music wherever he went, & a composer of
considerable ability. He came to England in 1714,
and made a great name for himself; he ~~was~~ lived from
1741 to 1755 in Paris; & after returning to England &
died in Dublin in 1761 while on a visit to his
nephew Dubourg. The style of the some of his music
is singularly modern for his time; & it was
considered fearfully difficult to play. Broun thought it
was impossible. He is notable for his violin works
the "Art of playing the Violin", which came out in
London in 1740. The ^{historian} ~~historian~~ P.D. says that it

Jennings

At Army

playing the

Violin

His Sonnet

Love

35
hands down to posterity the art of playing the Violin as
they were finally established by Corelli." But, here adds,
his ^{own} rules he gave for holding the Violin and the laws
the management of the left hand & the right arm
are the same as are recognized in our days". He
was particularly a head of his time in recommending
"the holding the violin on the left hand side of the
face piece" which was not recommended by L. Mozart
or the German school till the present century".
Most of his compositions are of the regular ~~type~~ type
of the Italian Violin Sonata - which is the genuine
prototype of our modern pianoforte Sonatas. With
rich allegro, slow movement, & lively finale.
And they are a few of these show the strong
marks of the transition from the old polyphonic
systems to that of the harmonic or block style.

James

Locatelli b. Bergamo 1693.

became Corelli's pupil when very young.

~~settled~~ settled in Amsterdam. remarkable virtuoso.

Caprices, are considered extravagant.

His Sonatas are Musical. died 1764

Vivaldi

A. Vivaldi

Sonata. ~~1766~~ 1766. d. 1763. pupil of Corelli first

and of Vivaldi after. So he combined something

of both schools. lived chiefly in Venice.

Is said to have advanced the style of Vivaldi

a good deal. He was born in Piedmont & as he

also settled there he is considered the head of the

Piedmontese School. As the Master of

Vallin he handed on the traditions of the

Italian School to France.

The said Vallin was born at Lyons in 1697. began life

as a dancer, & went to ~~Paris~~ Paris to act as Ballet master & later of Ballet-Martin

There he attracted Sonnis' notice & became his pupil.

There is no doubt he became a great dancer, but he never

was ~~successful~~ conspicuous success. In Paris he practically

failed to win any position at all: & ultimately settled

down to composition & teaching. His works are among the

best & most interesting of the Vivaldi school of that time.

He was assassinated in the street in 1764, for no discernible reason.

Having definite subjects, & definite contrasts of
key, and fairly developed ^{sense} ~~style~~ harmonic effect.

The date of Vivaldi, little is not known. But he was
clearly about contemporary with feminiano. if not
a little older. He was ^{a representative} a great virtuoso, & won
his fame by brilliant technical skill, which was
in great contrast with the sober moderation of ~~the~~
~~the~~ Corelli. He certainly expanded & developed

the technique of the instrument to a great extent,
and did not a little to expand the limits of
modern instrumental form. His greatest title to
fame was that J. S. B. took him as one of
his chiefest models, and took the trouble to
arrange a large number of his instrumental works
for Clarinet & other instruments as a new matter
of artistic education. His direct influence on Bach

Vesceio. M. Francesco.

b. Florence 1685. Settled in Venice.

Came to England in 1714. He was considered the
greatest living Violinist. He was also a
composer of considerable power - Wrote many effective
Sonatas for Violin, & at least one very successful Opera.
i.e. Adriano. He died in Pisa in 1750.

Willelmo Antonio son of a Violinist in the Chapel of
St Mark at Venice. Journeyed early in Germany.
Returned to Venice in 1713 - made "maestro della
Concerta" at the Ospedale della Pietà". (P. i. die.)
This was a forwarding hospital for girls, & there
was an Orchestra in it in which girls ~~is said to~~
~~have been~~ the performers are said to have been
all girls. He died 1743.

is therefore definitely traceable: but there can be no doubt
that he had influence on many lesser composers as
well, & did much for the furtherance of ~~the~~ style
~~of the~~ in the early stages of development of the Orchestral
Symphony.

His works consist of Sonatas for
solo instruments - and a number of works which
go by the name of Concertos, which are the same thing
given to works for many Violins playing together -

not necessarily with a specially noticeable solo part,
but with solo passages interspersed here & there.

They generally consist of (1) a slow Allegro, (2) slow movement,

(3) lively Allegro: just like the earlier types of

Haydn & Mozart Symphonies. The difference between

Verdi's & these works being that his are all for strings.

He has great feeling for harmonic form, vigour, & sense of effect -

The spread to
the countries.

the system when
the program

The homophony
 that I feel regrettable
 + (with
 a small

Biber.

The movement in the direction of pure instrumental music
which was making progress in the manner in Italy, naturally
spread to other countries, for ~~at~~ ⁱⁿ those days all
nations took Italy to be the fountain head of art, &
the works of her composers were as eagerly looked for
by musicians and first rate amateurs as the works of
Bachman & Dvorak are now. I fear Germany was
so well to the fore that it is doubtful whether ~~Biber~~ ^{Biber} or
Corelli ~~published this~~ began these publications ^{of sonatas} first. The
Biber first set appears to have come out in 1681,
the same year that Corelli's first publication was made at
Antwerp; but 2 years before his first appearance in
print in Rome. Biber was moreover Corelli's senior,
for he was born in 1638 at ~~Salzburg~~ Wartenberg in
Bohemia. The time of his musical career seems to
have been spent at Salzburg, where was Capellmeister.

Biber.

There can be no doubt England was my well
the first in the days of Music of Vols. I
suspect the best music that was written of that
class was made in this country - as by Ferrabosco, v. about 1550,
Christopher Simpson, M. Lute, Thomas Tomkins, Jenkins &

England

Locke.

to the reigning bishop. He was probably the best German
victim of his time, & was ~~looked up~~ undoubtedly
the first German composer of Violin Music who produced anything
at once interesting and fairly mature in form. The
spirit that breathes in the one sonata of his I have
somewhat different from the Italian mood, & he does
seem indeed to have had some distinct individuality of
his own.

England was also very well to the fore. I have already
called your attention to the activity of English composers
of the new school after Charles II came back &
lent his entire countenance to ~~the~~ all that
concerned with the new developments of musical art - chiefly
in a French sense. You will remember the way
in which ~~the~~ theatrical masques & similar theatrical
pieces were enhanced by music, & that a good
deal of the music was instrumental & consisting of

England

M. Lock

Lock's birth date doesn't seem the same.
He published a set of sonnets for Keble & Co.
as early as 1656 - when Corli was only
3 years old. He died 1677 - before
Corli's first work came out.

intermezzos & Curtain tunes as they are called. This
is of course a side issue in the development of
instrumental music, but we cannot afford to miss
giving attention to it. For on this side we are
most likely to fall in with experiment in expression;
~~of which~~ and as you may understand the technique
of expression has quite as much to be developed
as the mere technique of form & ^{craftsmanship} ~~artistry~~.

The most remarkable instance of such work I know
is one of the Curtain tunes in Locks Tempet
Music - which came out in 1675. That
is 6 years before Corelli appeared in print.
Purcell made similar experiments, ^{at graphic expression} later in
his Music to plays & in anthems, & so on. But
he is always pointed to especially as the founder

Punnett with date given as 1658 died 1695.

Punnett

Punnett's work for strings.

First set. Title page.

Sonnet

of 111 parts

Two sides & Bore

Composed by Henry Punnett.

Printed for the author

by Maynard - 1684

This lot are on the same

lines as (allies in general.

Mostly a slow introduction,

followed by a "fingering" (to name) -

a slow $\frac{3}{2}$ m. a m

high last one.

But there is a good deal of variety.

After two slow movements to begin with,
sometimes a slow ending.

The second set, of 10 Sonnets, came out

after his death viz in 1697.

Have the same distribution of movements.

The celebrated golden Sonnet is No 9 of the set.

imitator of the Italian Sonata movement - by far
He produced ^{two sets of} ~~the~~ sonatas in the Italian time for
three ^{a bar figure bass} stanzas; one of which was considered
so good that it has passed ever since its appearance
by the name of the folden Sonata. The latter
then example is the Sonata da Chiesa. It begins
with a Largo, & curiously enough the 2^d movement
is an adagio in the $\frac{3}{2}$ time & manner characteristic
of Corelli. The 3^d movement is a Duet and is
in high style, & ^{It is called "Canzone" in the edition of 1667.} common time. This is followed by
an Intermezzo, fast - & the last movement is
a lively $\frac{3}{8}$ with a very Englishy time - introduced
by a ^{The deviation from the average Italian} ~~deviation~~ ^{model are not improvements, & there are some} ~~model~~ ^{credits & degrees} ~~are not~~ ^{that are} ~~highly~~ ^{characteristic} ~~temperament~~ ^{of Corelli's} ~~work of some make, & symbolizes~~ ^{the} ~~the~~ ^{a state} ~~beginning~~ ^{of}

France.

(42)

instrumental Music in England was happily the
after element justified. In fact their little beginning amounted
to little more than a flash in the pan. In the
subsequent development of instrumental Music England
had no characteristic share; & just as Purcell's
genius was his influence ^{new} spread ~~not~~ ^{across} the
Channel - let us hope that it was business -
some respect he was distinctly ahead of his time.
He died 1695.

The state of instrumental Music in France was somewhat
different from that of other countries. It has been
often pointed out that the French ^{inclination for} ~~characteristic~~
~~was~~ expressing their feelings by gestures is illustrated
in Music by the singular love they have for dance
why then ~~is it~~ The most conspicuous quality
of French Music is the prevalence of dancing rhythms &

Thomson
Adrian

Oct. 1, 1887

Lull
1637 . 1687.

Am 3

from the earliest days the French has asserted itself,
especially in these Operas. One of the most valuable of
writers on Dance times is Thomist Arbeau who
was a priest of Langres in the latter part of the 16th
Century. His book called Orchesographie
and written therefore ~~first~~ ^{very} early may easily
be said to be the and practice the honest exercise of dancing".
It came out in 1589
It is full of dance tunes, of that early time most of
them in a single part; ~~for~~ a many which are
light and entertaining & clear. In the next century
the central figure of French Music is Lully, who
though an Italian ^{by birth} adapted French habits & views
completely; & confirmed the tendency of French Operas
to become a ~~combination of~~ ^{combination of} spectacle & dancing.
~~of his~~ His ~~and~~ ^{Contes} & dance tunes in the
Grand Operas had a good deal of influence on

Lullie

Overtures

The
Fond
& Abstruse
Music

the history of instrumental Music. In his type of
Oratorio became the type which Handel adopted as a
prelude his Oratorios - upon which is the ~~utmost~~
~~for~~ ~~predecessor~~ of ~~the~~ ~~late~~ ~~Oratorio~~ (upon a
greatly expanded & enriched scale) due Oratorio as
spoken to the Last Judgment & Resurrection to
1st Part & 2nd are founded. ~~And~~
the manner the popularity of these latter times when
the notes for the Opera, had a very powerful influence
the course of ^{independent} ~~pure~~ instrumental Music in France.
It is noteworthy that the French have never had
any gift nature for pure abstract Music. The
requires too much concentration of mind & too
prolonged attention for such volatile & excitable
people. And nature they have done successfully
in independent instrumental Music is hardly fit to

Frank
and unalut
Music

Peterson
Music

3

designated a pure instrumental music at all. They
are like children & only enjoy music of that kind
when it made up like a picture & they are
the a programme for it - such as we meet with in
Bach's instrumental compositions, or as best when
the pictorial purpose of the work is in view as
in Bizet's Roma. This is of course not the
highest order of art, but not a thing in French music
has done it very well from early days.

The taste for domestic ^{harpsichord} music in France began to
develop very early. Amongst the first masters was
Lully (Chapman de Chambournes) who was harpsichord
player to Louis XIV in the early part of his reign.
He must have been born early in the 17th century &
published some harpsichord music ⁱⁿ ~~as early as~~ 1690
a little after his death. Other famous French

Q

Conferimus

1566

Harpichalut was Dumont, Angélebert, Le Beyer.

But the most deserv'd genius of all was the Copernicus.

The first representative of French instrumentalist music
of the ^{of Louis XIV} ~~early~~ age, was François Couperin, called also

Couperin le grand, who wrote a profusion of little movements
full of grace, fancy, & character grouped into what
he called "Ordres", but what we should call Suites.

He was ^{really} ~~really~~ a highly gifted composer, & the
earlier Suites and some detached pieces he wrote

in a ~~more~~ ^{strong} vein of Art which is worthy of
the highest admiration - In his later Suites he

fell in ~~with~~ ^{the style of} what evidently was French Court
music his movement is a lighter & more

delicately cutting vein; & that his ^{later} Suites become

with a profusion of feminine ballet pieces, as a prof

Note the loss of French Composure for
the Rameau form. Couperin has a
great number of Rameaus in his Suites.
Little neat pieces of patch work.

Rameau requires no concentration of mind
a development, has an essentially suited to the
French disposition.

The striking feature of his & other French Composure
suites is the way they begin with solid movements
(like Bachs). They trail off after the dance into
a kind of little dance movements & ballet pieces.

Rameau.

1653 & 1764.

(47)

of little Musical pictures - to each of which a
name was appended. And it is this feature which
is most important to take note of as it shows how
early the characteristic notes of the French, & their distinctive
style too was displayed. Couperin was also famous
for the fact that as a rapid player called his
technique - a most valuable work of the classification
of the devices of harpsichord playing of that time.

Couperin died ~~1733~~ 1733.

Of similar casts to him are the numerous next
of kin little pieces of Rameau; which also
they both belong to the Order. In fact as I have
pointed out before there is little ~~possibility~~ possibility
of extension in development, & the chief influence they
have had on the development of Music is, & it
may be stated as "chief".

Rameau's little pieces are extremely well known still
& deservedly. The most of them come from
his Sinter - 'Lesoir' & they were called in England.
s-f. The favorite with Vaineter, is from the
1st of his Opus 2. 'La Poulx' from the same

Hi

The arrangement of his Sinter may be compared with Bach's.

s-f. is No. 1 of the set published in Paris in 1731

There are Allemandes. Corante - 2 figures

There de Rappel des Oiseaux

2 Rigaudon, & Dances.

a Minuette - & a Rondeau

The famous Tambourin. In the Sinter published

- ~~Plante~~ which the movement is E. and here.

~~des Dances Plantes~~

and ~~des Noces de Sologne~~

Some separate numbers follow - e.g. the French

Plante & the Noces de Sologne in D.

possibly from another Sinter.

48

Rameau "le premier Louis de pièces ~~par~~ de Clavier"

Came out in 1706.

Most of Rameau

pieces, like Couperin are adorned with
titles, & his ways of illustrating his meaning
by various traits is marked as Couperin.

The first & ~~one~~ volume of his little pieces is
beyond question: & many of them still keep a

well deserved popularity. Some of the pieces
which are well known to pianists as the
same as ballet movements from Rameau's Operas.
In the version in the Operas Rameau was his

instrument with which must be called for that
period (really a new organ Bar & Handel)

very considerable brightness & effect. It is
very to see the connection with the ^{permanent} stage influence in his

localised
Ramus, A Concert should also be mentioned.
~~It~~ ~~is~~ They must be meant to be imitation
of the Italian style; but their nature is
very different. They are described as
Concerts of the Harpichord accompanied
by Viola & Viola! i.e. Viol da gamba.

They consist of sets of tunes mostly with
definite names & a definite character
like the Suite but shorter collections.

The first has a whole movement to begin with
a group of Rounds in the middle & a
long Allegro to end with.

The 2nd is similar & ends with 2 Minuets.
Some of these ^{movements} have been arranged as separate
pieces of harpichord.

374
he back to the Italian.

The greatest of the later representations was ^{Giuseppe} Tartini

born 1692 at Padua. His father was a flautist.

Died ^{but liked it not} Law - & ~~was~~ then gave all his soul to music -

finally married a niece of Cardinal Cornaro. While

taught him not danger & he had to shut himself

up in a monastery at Udine - & had to stay there 2 years

in which time he applied himself to music - ~~the~~ The Violin -

taught him counterpoint & he taught himself the fiddle.

He delighted with Paganini - Tartini with Veracini.

He lived here at Venice, & was so impressed with

his own comparative deficiencies that he ~~the~~ shut himself

up for a long time - Alone. Padua became his

home. He would not come to England though offered

300. He died 1770. He is said to have been

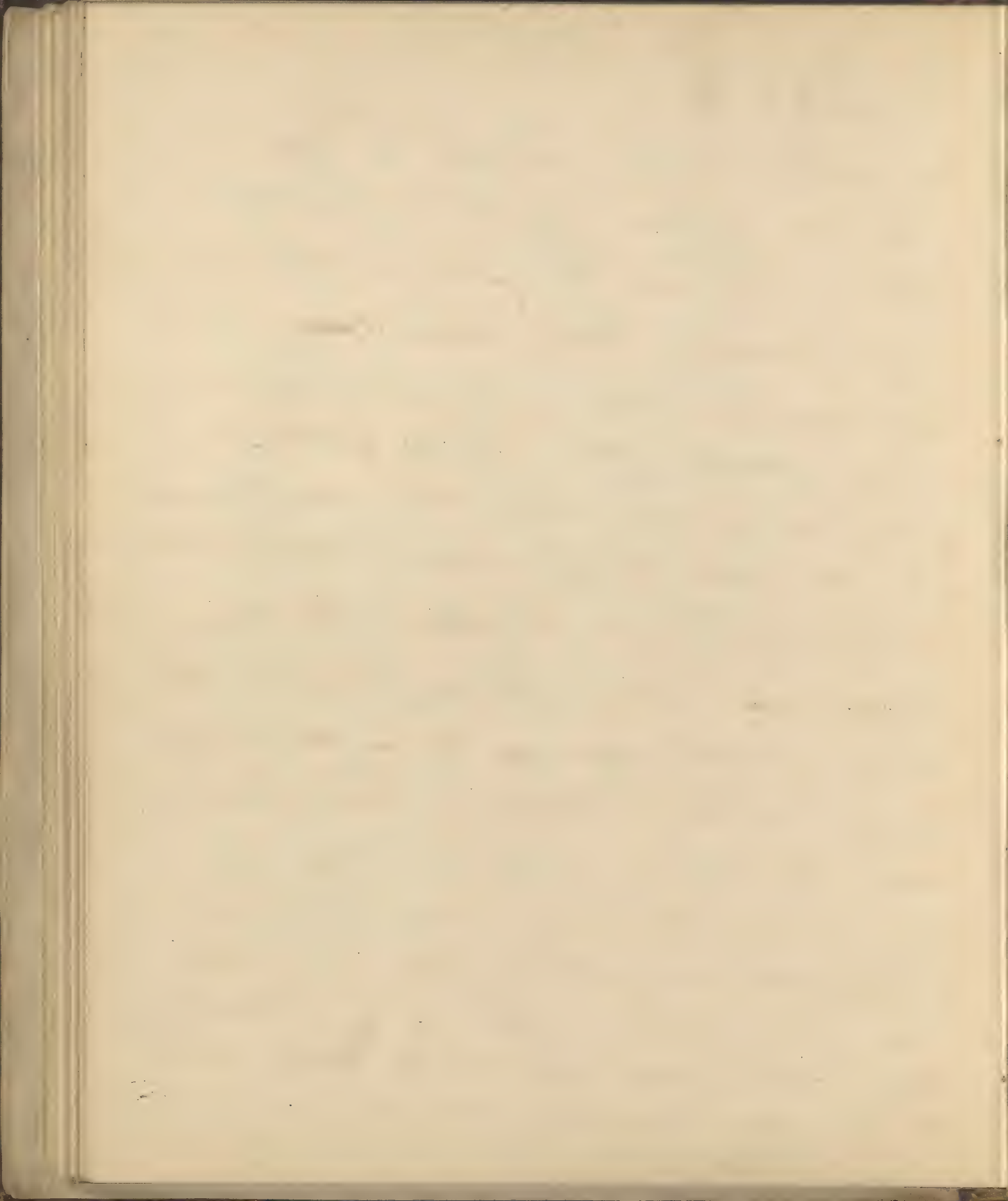
one of the greatest violinists that ever lived. It is certain

he had great intelligence & great feeling. Evidently

a strongly emotional nature, but with the emotions well

held in control & concentrated. He wrote a great number

of sonatas & the best of them are the best of all written by that school.



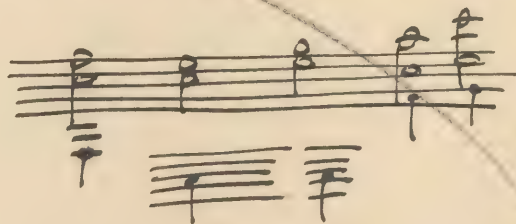
He wrote several books about Violin playing & Music
and also about Acoustics - He was ^{almost} the first

person who noticed the curious phenomenon of

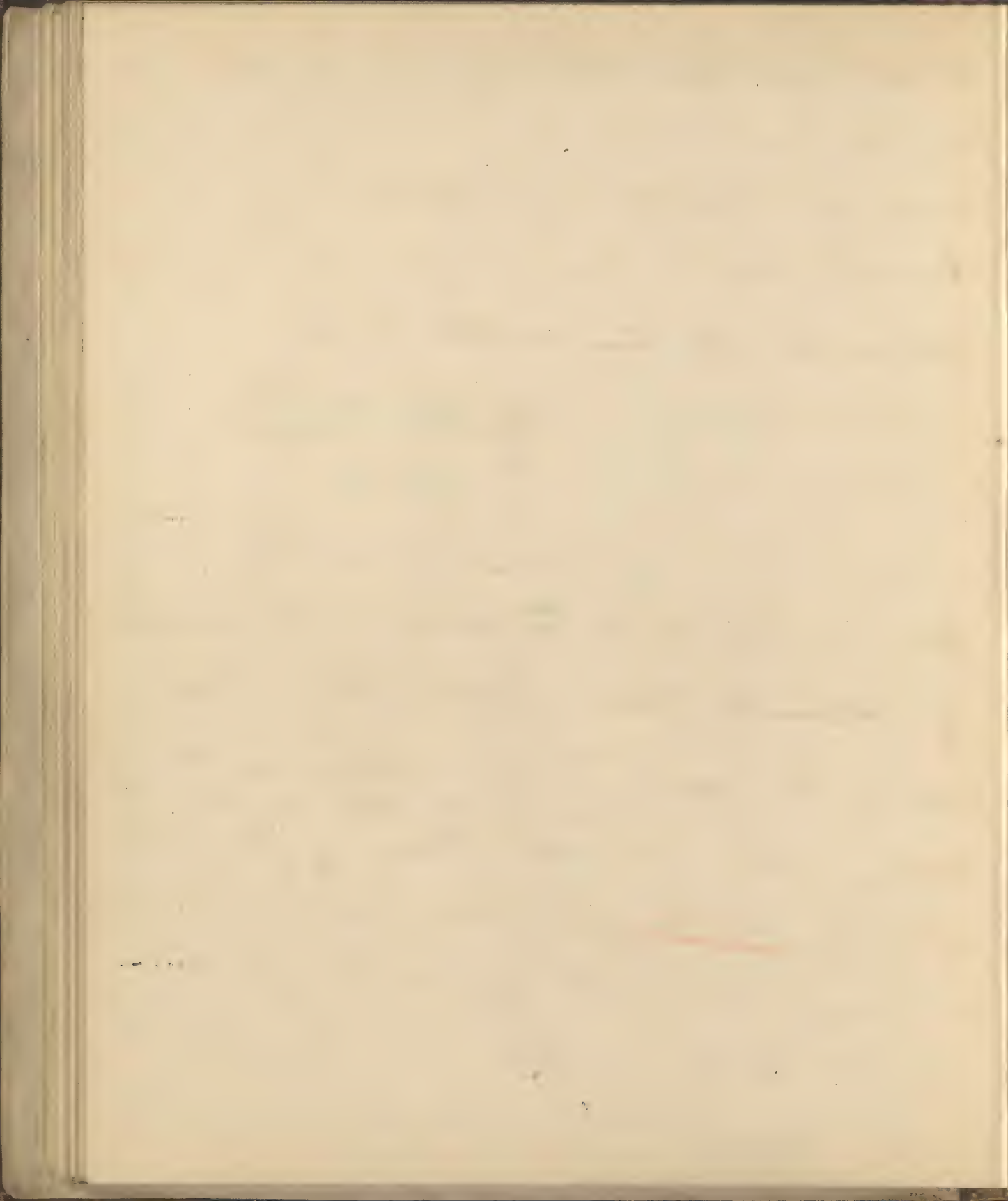
Resultant ^{combination} tones. 1754. Romée 1753 - says 1745

But he estimated them an octave too high.

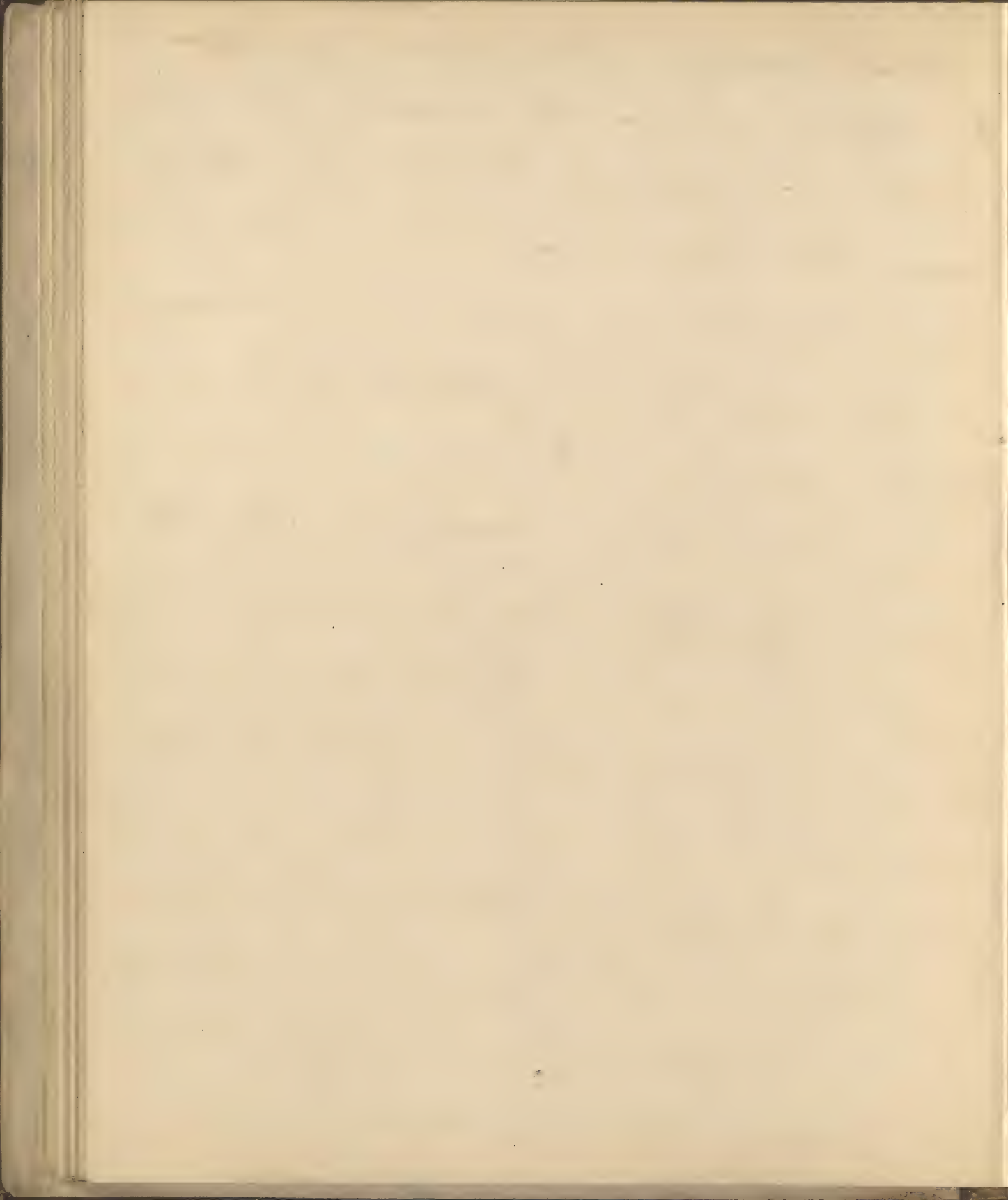
Here an specimen.



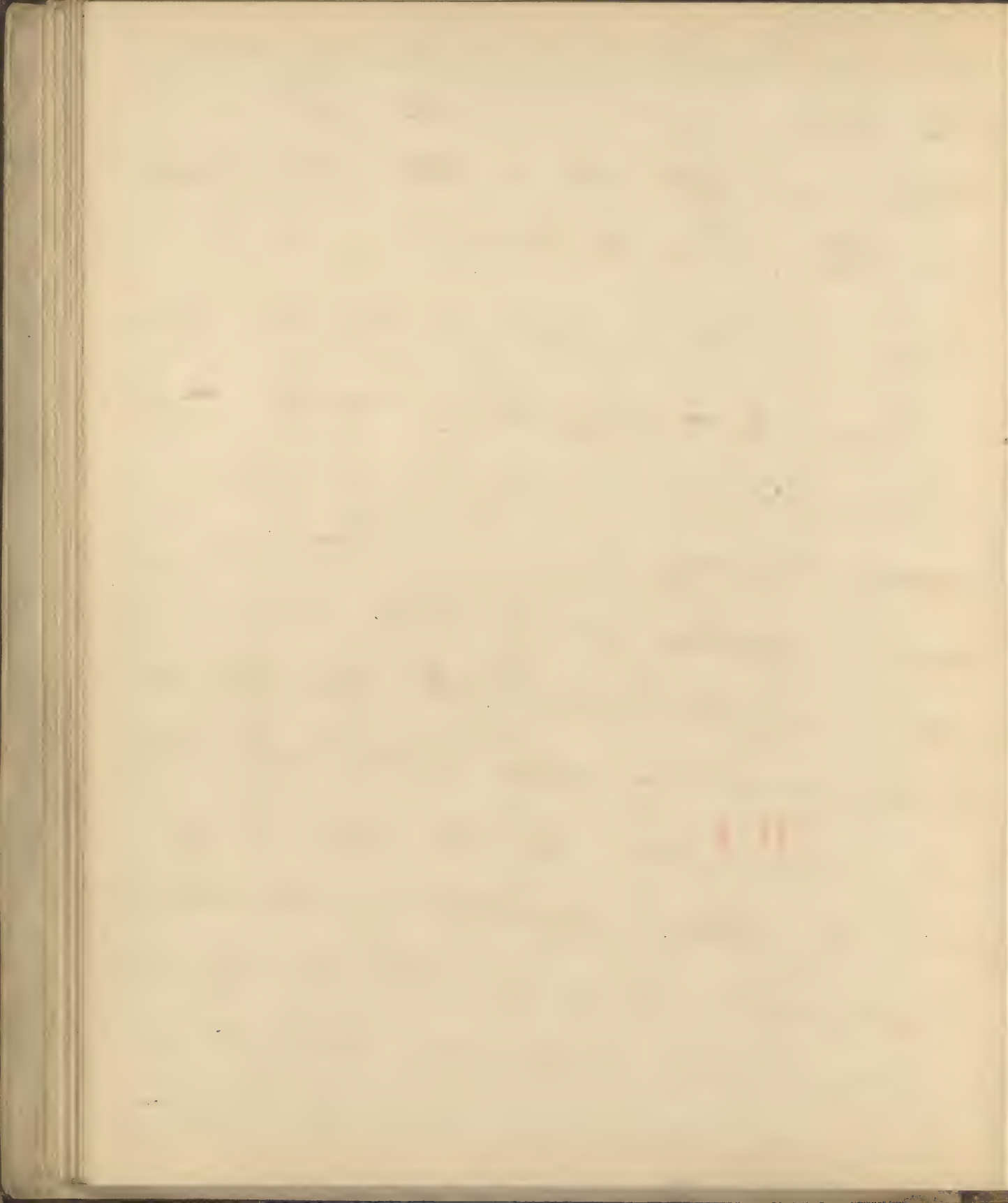
Bach sums up for us the results of the development
of instrumented Music up to his time. He
lived on the verge of a great change in ^{men} ^{but} new voices were opening up
feelings about instrumented Music, ^{Men of the}
highest gifts & the highest nature, such as his was,
were drawn to the solid style of the past
rather than the harmonic form which was destined
to take possession of the world before the end of the



eighteenth century. It is a curious fact that ³⁹
the composers who began the development of forms of the
'Sonata' kind did not trouble to put interesting
music into them. To a man of Bach's
calibre it must have seemed that a treatment
of form ~~is~~ within such limitations of key &
harmonic progression as the ^{Italian} Sonata kind of work
needed lent itself to cheapness & show too
much. The fixed forms & such as were beloved
of Organists, Sonatas, (angels) and so forth
were much more elastic & admitted of freer
ranging of harmonies. His great soul could express
itself but in polyphonic forms, & to them he gave
the utmost of his attention. But his capacious
and energetic mind tried all things sooner
than leave an opportunity wasted & as I will



show you presently he studied the early masters
of the Italian Sinfonia school with great care &
renewal, & left not a little work ahead
from them. But the bent of his mind was
towards the older forms, & his most mature
& perfect & deeply meaning composition, ~~the~~ ~~stand~~
all belong to the old order, & are its highest
remaining examples. Bach's way of
learning composition was to study minutely &
often to copy the works of the men who had
especially excelled in various branches of the art.
and circumstances drew him to apply himself
especially to different departments of composition at
different parts of his life, as opportunity led him.
In his early years, as organist of various churches
in various towns, Lüneburg, Amstedt, Weimar,



41
52
he concentrated his attention on Organ playing,
and watched the performance of the old organist
Reinken at Hamburg & Buxtehude at Lübeck
with great care, & profit.

His first strongly favorable position for ^{expansion & expansion of} ~~developing~~ his
powers was at Weimar, where he was made

Organist in 1698. The reigning family of Weimar
at that time had a great taste for music of all

sorts, & Bach had every opportunity & encouragement
afforded him. It was here that he first met

part of his finest organ music, & a few of his
best church cantatas, ^{and it was here that he is said to have copied Virgilio's (cantatas)}
but Church Cantatas. - He remained there about

nine years, & then circumstances drew him to

take the position of Capellmeister to the Prince

of Anhalt-Cöthen, who had a special taste for
instrumental music, & under such circumstances

it was natural he gave special attention to that

See p 63 A

The Concerto for 2 Violins, was one of a set
apparently written at Cöthen in imitation of Vivaldi.

The one for 3 vs. 3 violas & 3 cellos
is no 3 of a set ^{of 6} called The Brandenburg Concertos.

Bach had met a certain Marquis of Brandenburg who
was an enthusiastic musician, & had asked him to
supply something for his private band. Bach kept
it in mind & completed the set of six for him
in 1721 while he was still at Cöthen.

When he was in Berlin in 1724.

They are for various groups of instruments.

branch of art. It was at Cöthen that he wrote the 4th
first book of the famous "48" and the Suites 174
Francaise, most of the famous Violin Sonatas &
Suites, & some of the Orchestral Suites & probably
also the Concertos. Bach stayed at Cöthen

till 1723 and then moved to his last and
most important post that of Cantor at the
St Thomas School at Leipzig, to which he joined

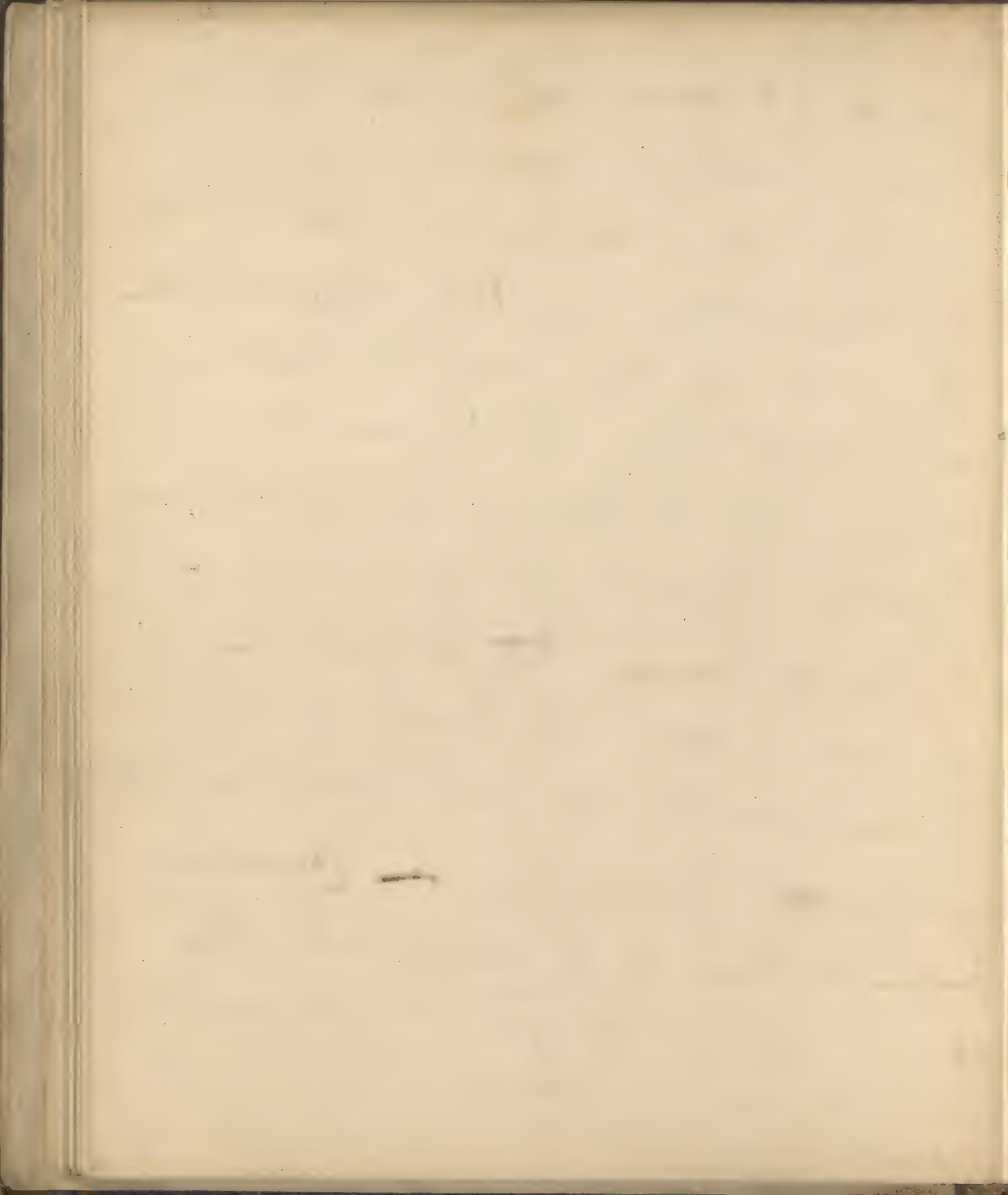
the post of Organist at the two principal churches.

It was at ^{Leipzig} ~~Leipzig~~ that the great man of
his Church Cantatas, The Passions, The great Mass
& many others of his greatest works were written.

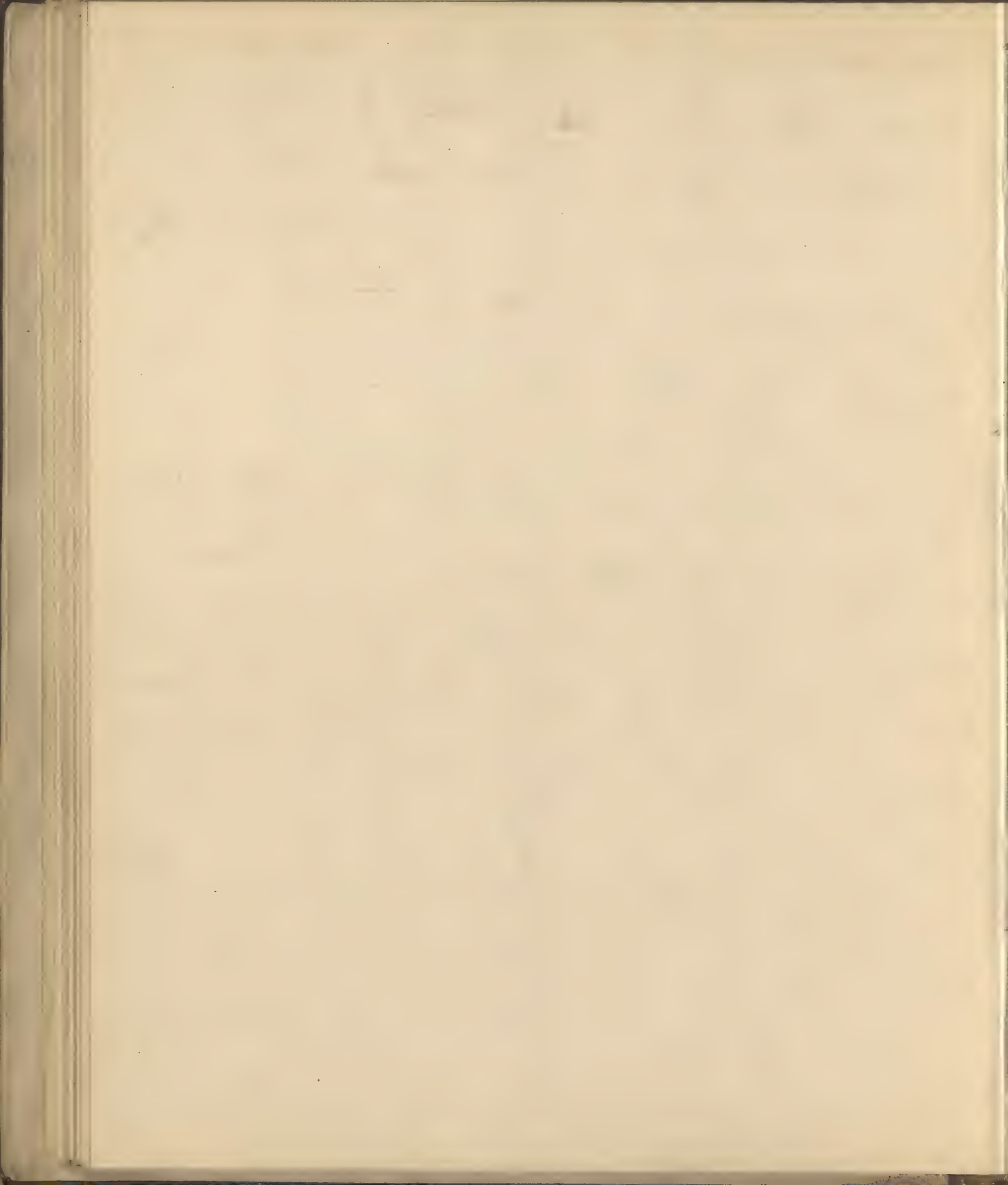
~~Just as he~~ including the ~~two~~ Chromaticke

Fantasia & Fugue, & the second book of the
48. ^{really musical} With this & further the famous collection

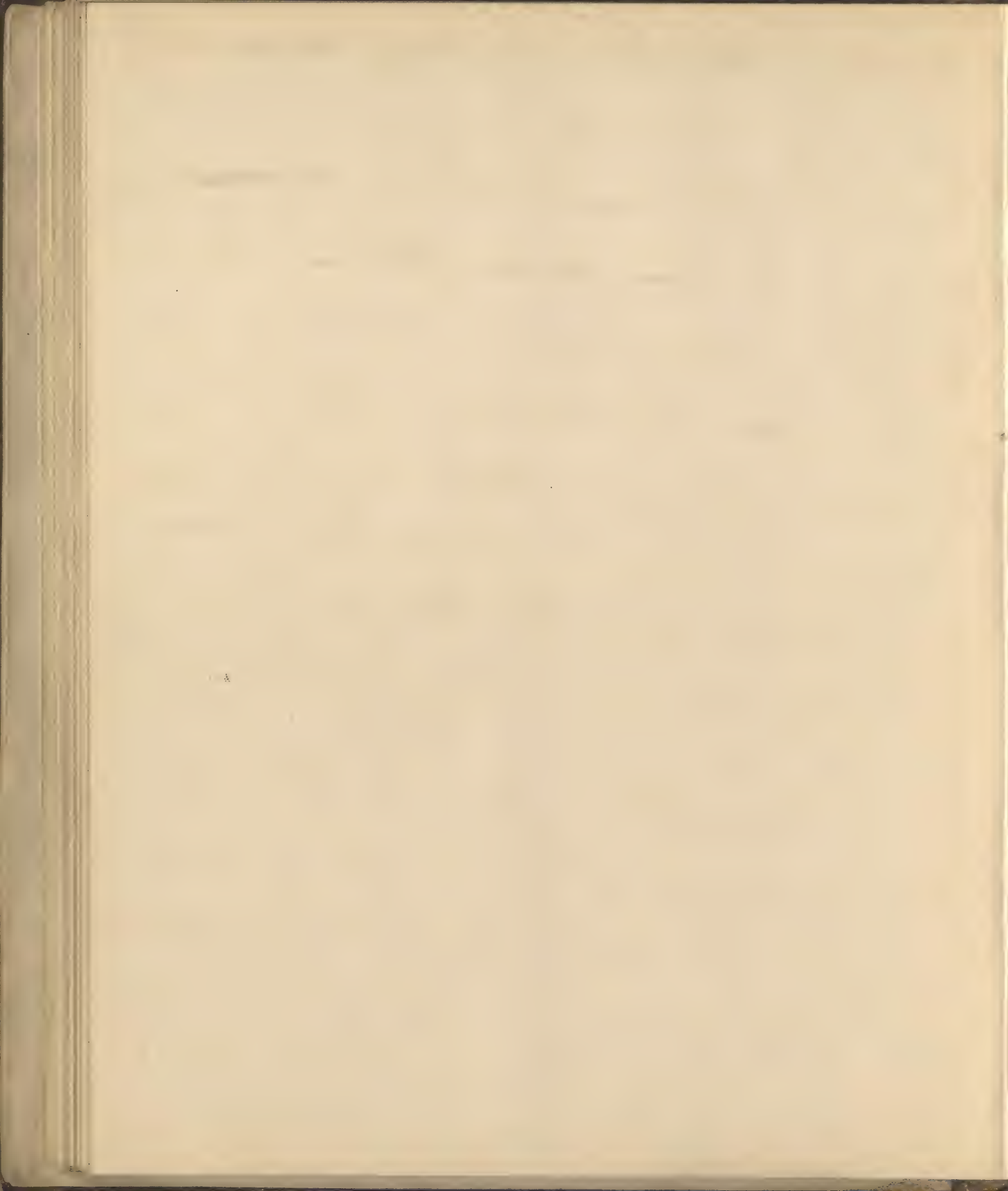
of the '48' stand first favorites. So something
must be said about them. The first book



^{was published}
~~came out~~ at (Cithra) in 1722, with the
curious title (p. 162. Spitta) They were
undoubtedly a collection of works written at
various times & ~~long~~ touched up & brought together
here for publication. Even the prelude does not
necessarily belong to the figures, but were attached
to this as suitable when found -
The 2nd book ^{was not completed} ~~did not come out~~ till 1740
or later - & ~~it~~ it was a sort of final
selection of pieces written at various times &
brought to perfection by many hammering & changes
and finally brought out as a sort of counterpart
to the first set; & a final clearing out of such
pieces ^{as it seemed advisable to set in order then} ~~the~~ means of age began to
further mould him. Of his model & these it
is impossible to speak. Many of the Preludes
were undoubtedly experiments in imitation of various



composers. For Bach was always ²⁴⁴experimenting
and always, changing & modifying & trying new
visions of all manner of things. ~~So~~ And
several of the figures you are familiar with in
this famous collection are to be met with in print
in shorter forms & sometimes in different keys.
The way in which he studied any kind of
Music is marvellous. He used to take movements
by the composer & rewrite them for practice.
Even ~~and~~ the way composers like Dieupart. In
his Suites his model seem to have been various.
but most importantly he knew well & admired
the Suite of Couperin (x Böhm). These Suites
are in fact the summing up of all the ~~up~~
artistic experiments made in all quarters. Up to
his time, & Music of this kind found its



its complete administration in his hands & nothing
further seems possible & desirable.

The form of the Suite. Allemagne, (Comante, Sarabande
Schel. intellectuell. Capriccio
Spir. The Bourree, Gavotte, but called
minimale & V.

Intermezzo, Galanterie, etc. Concision & popular

Leik. The names. Suite is Ordre

in France, Lesson in England, Partien is Partita

in Germany. All mean the same thing.

Partien is - from ~~the~~ implication. Possibly
based on both the following Kuhnau (his predecessor

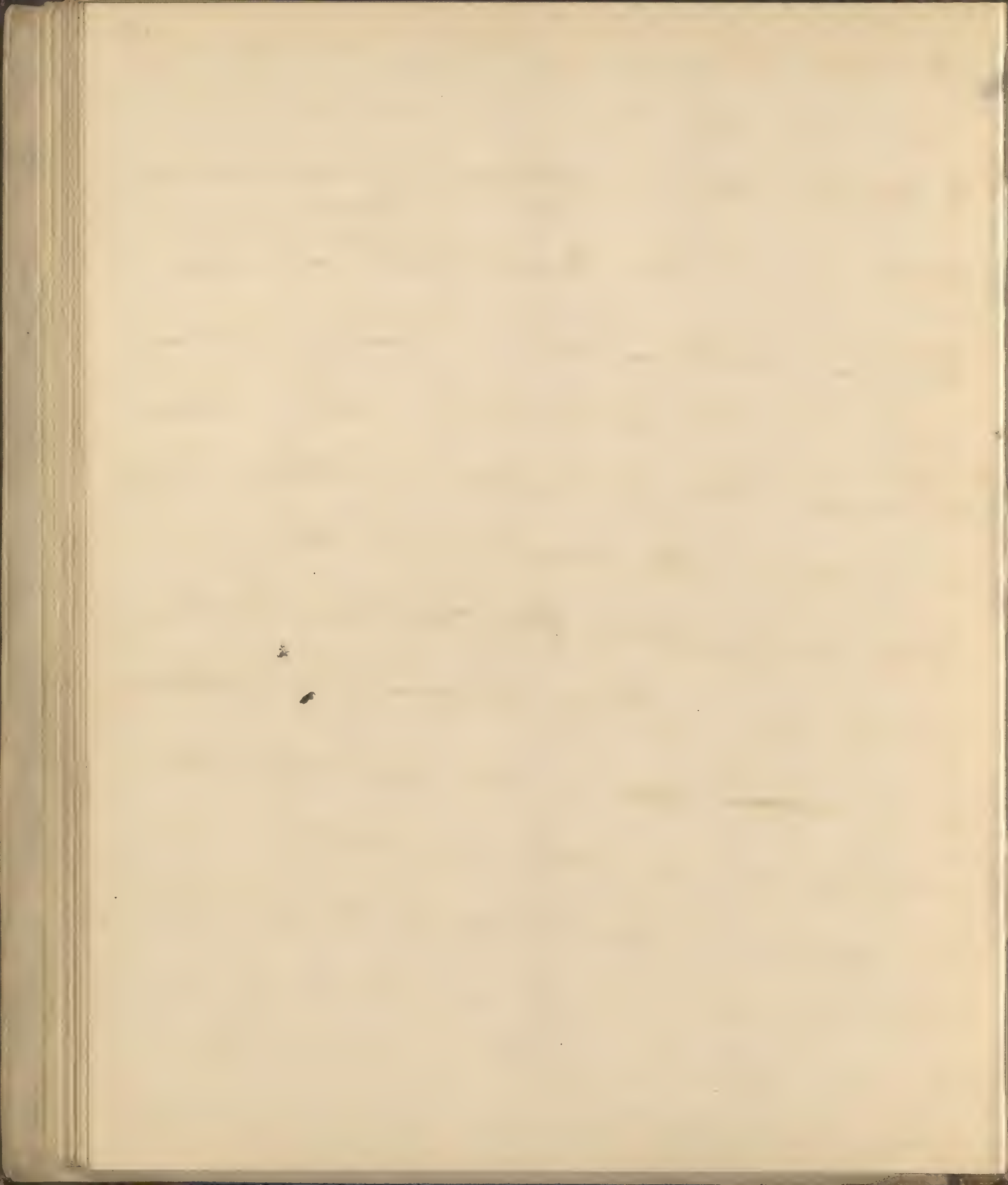
at St Thomas Schule) who had taught at
sets in early as 1689 and 1695

The Suite form is mainly confined to keyed instruments

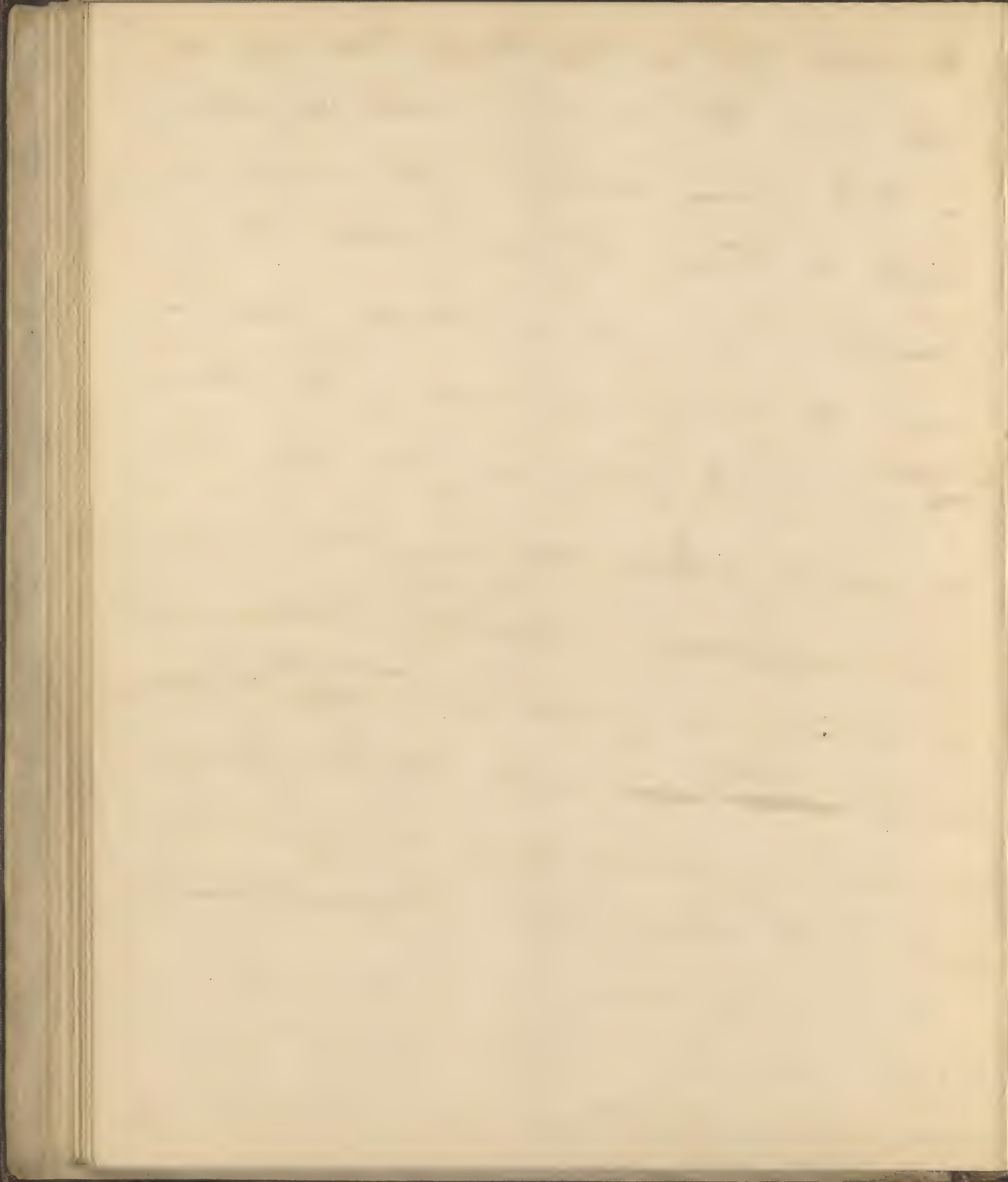
such as harpsichord & Clavichord. The examples

of mature dance suites for strings are comparatively

rare. For them the Suite form soon became



the regular type - And though Bach did not ⁴⁵
write much that preeminently marks his position ⁵⁰
in the Italian Sonata form it is wonderful how
carefully he studied it and imitated it.
Undoubtedly Vivaldi was his principal model &
affords the most striking example of his patient
thoroughness. For 16 Concertos for Clarinet alone such
are published as Bach's works are purely arrangements
and improvements of ^{for Violin} Concertos by Vivaldi, and
he not only then laboured ^{and improved} but proceeded
up to ~~imitate~~ ^{imitate} in his numerous Concertos
for Orchestra & Solo, & in his well known Italian
Concertos for the Harpsichord - ~~which most people play~~
in the private ^{novelty} ~~novelty~~ ^{novelty}. But what is
particularly noteworthy, that when Bach
~~and~~ imitated he turned into something essentially



47
59

German in its thoroughness & expression & essentially
his own in treatment & skilful art.

With his great contemporaries Handel it was quite
different. The same curious fact is prominent as
much in Handel's instrumental Music as in his Oratorios
& Operas. In the latter, - Concertos against Handel

was more Italian than German. There is an absence

of delicate conscientiousness about Handel. He was

a public man & wrote for the public, not up to

any specially delicate ideal. His Suites illustrate

this, & so do his Concertos. The former first

set of "Lessons", which is the most popular of such

works in existence was brought out in November

1720.

p. 65 - 17

Handel also wrote Numbers of Concertos from

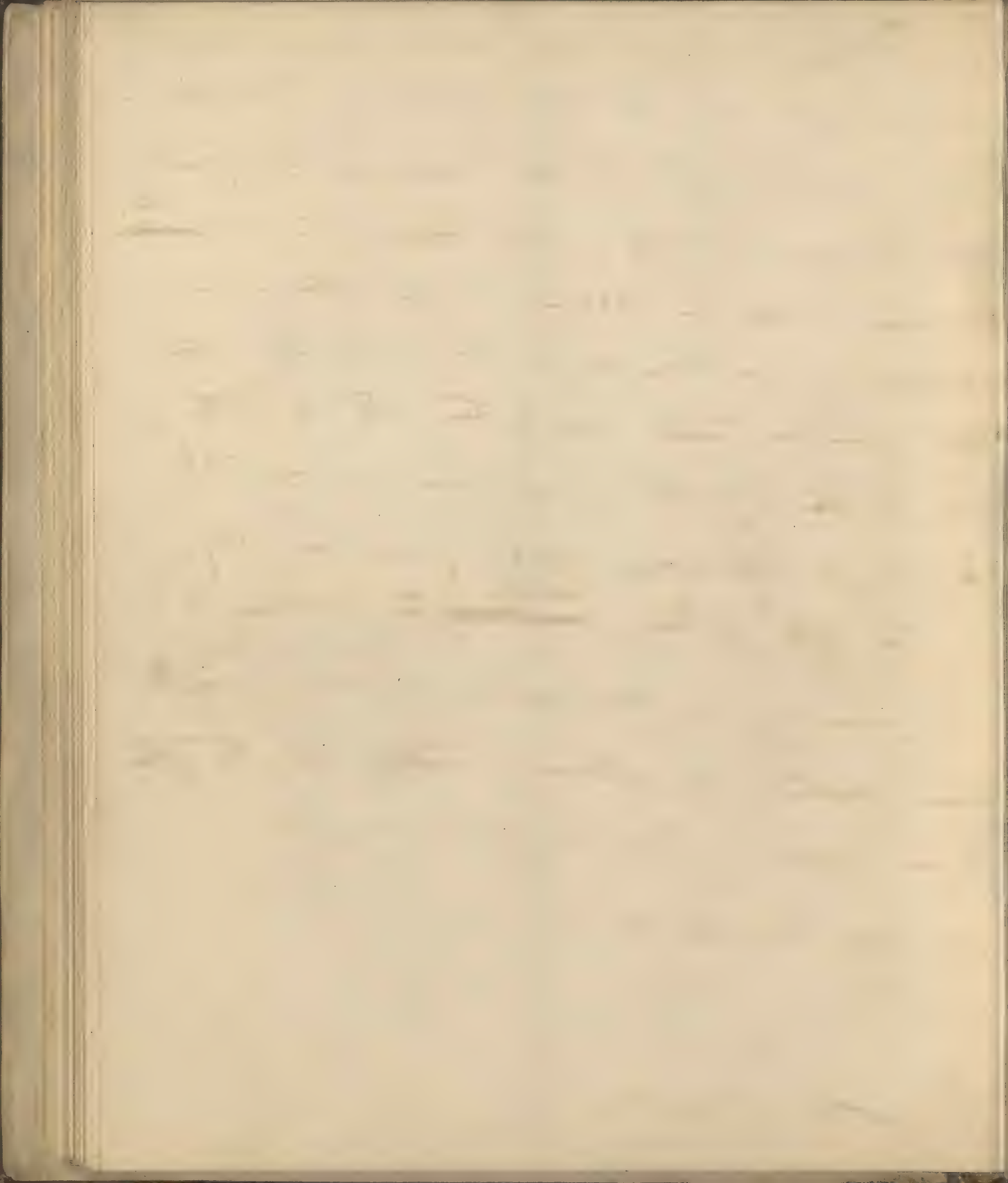
in the Italian manner. Chiefly of an earlier standard.

Probably the Overture ^{to Cecilia} Day
was extracted from the "Grand Concert"
as the said work was written
by Handel in Sept 1729 &
first brought out on Nov. 22 (Monday)

1739.

The music in the Overture is - only
small version of the first of the
Concerts. - That at least looks to me
as if the first version of the
the first of the Concerts
was an expansion

than Bach. That is more distinctly traceable both ~~in~~ ⁱⁿ plan and in style to the influence of Corelli & Alessandro Scarlatti. He made up his Concertos for Occasions. E.g. He ~~tuned~~ ¹² wrote some ~~for~~ of Vich's a Suite in 1732 - In one of these is an arrangement of an air from his Opera Alexander - - then again he turned one of these into the fifth of his Organ Concertos, which came out in 1738. He brought out some grand Concertos in 1739, & the fifth of these ~~contains~~ ^{contains} the Overture to St Cecilia day & some added movements - & the same Concerto was afterwards turned into the fifth Organ Concerto of Bk 2 published in 1741. and so on and so on.



On Music for Voice.

61

London Nov. 26/71

and to express something
the instrument is what
of ideal instrument

ears. But I
works of art through
betray our sense
with their sounds

and every, & each
tenths &
the nineteenth century

I should be doing

that point of Music

you the opportunity
of the Tudor and

as their express

intended them to sound. ~~My~~ My friend W. Dolmetsch

affords us an opportunity which is too valuable to be neglected.

Name of Side

On Music for Vids.

61

Oxford Nov. 26/11

I have on a previous occasion endeavored to express something about the Music which was played on the instrument in which our forefathers delighted in before ^{the sounds of} that ideal instrument the Violin had blessed their ravished ears. But I had to present to you the antique works of art through the medium of modern instruments which betray our senses more or less, because we associate with their sounds with a sort of music more elastic and easy, & cast in forms of which the Musician of the ^{sixteenth} & seventeenth century knew nothing. And I concluded I should be doing no harm if I ~~stopped~~ ^{stayed} at that point of Musical history a little longer, and gave you the opportunity of hearing ~~the~~ some of the works of the Tudor and Stuart times ~~more nearly~~ ^{exactly} as their composers intended them to sound. ~~My~~ My friend Mr. Dolmetsch affords us an opportunity which is too valuable to be neglected.

In consequence of
certain tenderness of the
nose the range is

it is usually

as a result

that in the

intermediate part

follows a period

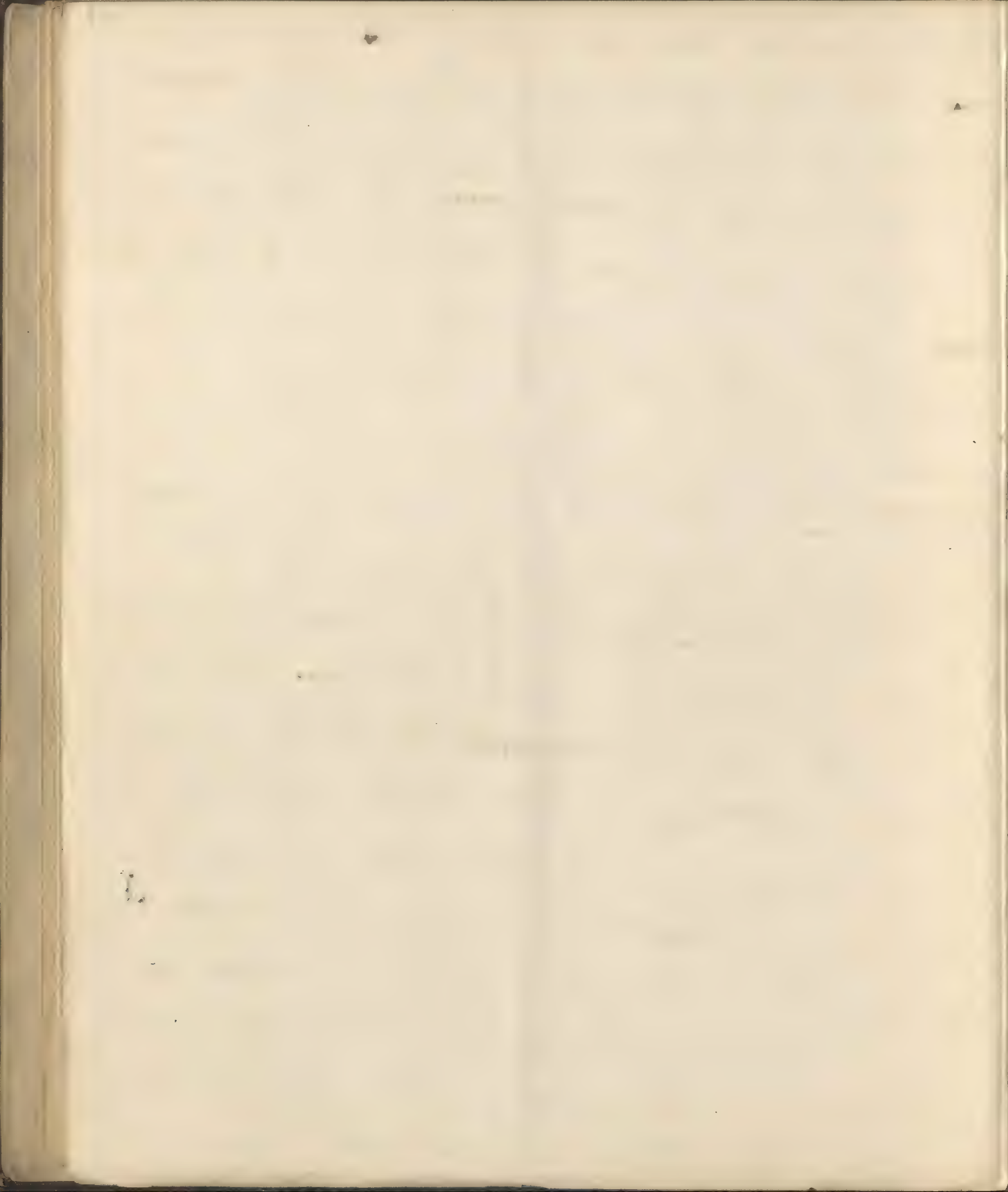
of rest

get out with

as a result

the further

He has been for some years devoting his very unusual
and gifts into the ardour of enthusiasm & the special
investigation of this obscure branch of Musical history: and
being blessed with an ^{of distinction for small} extra soul, & this some collectors
of rarities agree to enjoy he has had the luck to ~~trace~~ the
hiding track many are - wonderful instruments & their
hiding places in the dust of old shops in England &
on the Continent: & not only that but the treasure of
libraries ^{and had both small} seems to expand & open out to him, & reveal
their choicest fragments, when they have lain hidden in
old MSS and past books which have collected the dust of
centuries. Moreover he has had to do more than merely
trace out the instruments, ~~and copy~~ for they have been so
long disused that they have to be almost reconstructed, &
he has had to set up a workshop when he makes the
missing parts, & refits them according to the standards of
pitch and tension of the days when they were in use: &
when he has repaired the instrument he still has to make
the players: & it is a singular stroke of good fortune
for himself that is found in his own family musician



with a singular aptitude of learning the technique of these
instruments, which was almost a lost art; & obscured by
misleading traditions, & by the careless presumption of men
who set out to be Musical antiquarians about a couple
of generations before our time, when learning had to be more
flashy than exact, & educational enthusiasm was not ^{yet} endeavoring
to turn ^{all} playthings ^(and street gamins) into Critics - W. D. Metch having found
~~rehabilitated~~ the instruments, solved the problems of their technique,
& taught his players I am sure you are agree that the
opportunity to hear the music of that Peeps delighted in a
he heard it is for good to be missed. I must tell
you that in the limits of this one lecture it is not possible
to give you the range of what he has done with the old
instruments; for he has also rehabilitated a flute & can
play on it and hopes to do the same with an Archlute;
instruments which I have on a previous occasion described to you
and expressed doubt both the difficulty of keeping them in order
& of playing on them. It will, I hope, be sufficient

Size of the Tenor Viol. & its depth -

the music was held like a cello, between the knees.

From the Alto Viol was desired of reduced

size. It played on the shoulder like a Violin.

This reduced the tone of the lower strings &

it was ultimately omitted.

for the present occasion if you have the opportunity of
seeing a whole set of ~~that same~~ Vids, since you
may believe in a very rare family & see together -
these days. To see them together in working order
almost unique.

I have before explained to you the difference between them
and the modern Vids. They are generally distinguished
by having flat backs and more angular sides than
the modern Vids. They had more strings - commonly 5 or 6,
different shaped sound holes, different angles in the corners of the body.
The instrument of the present occasion is
of 5th c. & was tuned mostly in fourths instead
of 4, & was tuned mostly in fourths instead
of 5th. The instrument of the present occasion is
of all sorts of Nations. Double 5 strings by Jansen
another Dr V. Faggen of Bordeaux
of Paris. XVII c. with 6 strings. The lowest & 4th lower
also XVII c. The lower Vids - 5 strings.
The & modern Vids. The lower Vids - 5 strings.
probably English. by Simpson of London. early XVII.
a Bass Vid. with 6 strings Barock Normans 1702.

fambos. (fambos - they are called)

3 size (a) Large 'Carat-ban'

(b) Division viol. for playing solos
called Divisions - rich tone &
fine of variation akin to the French basses
on which Sir John Stainer discoursed to you
some time back.

(c) a smaller size called 'Lira' Viol
tuned in a peculiar way for solo playing.

Controcasso de fambo or Violone & is the
same instrument as our Double Bass

C. Bergonzi ^{a late member} was ~~one~~ of the famous Cremonese school
of Violin makers - ~~2nd rank~~ ^{a peer}
of G. Stradivari - living from circa 1716 - 1755.
An authority (P.D.) puts this next in value
to Stradivari.

Programme

OF

MUSIC TO BE PLAYED AT A LECTURE

ON

VIOL MUSIC

IN

THE SHELDONIAN THEATRE, at 2.30 p.m. on NOVEMBER 26.

1. "If love now reigned," for three Viols *King Henry VIII.*

Messrs. ARNOLD DOLMETSCH, W. A. BOXALL, and
Miss HÉLÈNE DOLMETSCH.

From a MS. at the British Museum lately published by the Plain Song and Mediæval
Music Society.

2. Fantazie for two Viols . . . La Caccia *Thomas Morley.*

Mr. ARNOLD DOLMETSCH and Miss HÉLÈNE DOLMETSCH.

3. "In Nomine" in five parts *Alfonso Ferrabosco.*

(From a MS. at the British Museum.)

Messrs. ARNOLD DOLMETSCH, W. A. BOXALL, J. A. MILNE,
Mrs. DOLMETSCH, and Miss HÉLÈNE DOLMETSCH.

Alfonso Ferrabosco—born at Greenwich about 1550—was the son of an Italian Musician
who settled in England about 1545. The "Plaint-Song" upon which the piece is
built will be played on a Viola d'Amore by Mr. Boxall.

4. Solos for Viol da Gamba.

Prelude *Christopher Simpson.*

{ Coranto }
{ Hornpipe } "Mr. Cutts."

Miss HÉLÈNE DOLMETSCH.

The Prelude illustrates the manner in which pieces in several parts were played on the
Viol da Gamba. The Coranto and Hornpipe are from a MS. in the Library of
the Royal College of Music.

5. Fantazie in five parts . . . "Triumphani" . . . *Michael Easte.*

(From a set of parts in the Library of the Royal College of Music.)

Messrs. ARNOLD DOLMETSCH, J. A. MILNE, W. A. BOXALL,
Mrs. DOLMETSCH, and Miss HÉLÈNE DOLMETSCH.

(This Fantazie is No. seven of a cycle of eight, published in 1610.)

6. Pavan for five Viols *Thomas Tomkins.*

(From a MS. collection of Pavans in the British Museum.)

Messrs. ARNOLD DOLMETSCH, J. A. MILNE, W. A. BOXALL,
Mrs. DOLMETSCH, and Miss HÉLÈNE DOLMETSCH.

7. Two pieces from the "Royall Consort" for three Viols . . . *W. Lawes.*

The "Royall Consort" consists of sixty-three pieces for three Viols, found in Part Books
at the British Museum.

8. Suite for four Viols, in D minor } *Matthew Locke.*
i. Fantazie. ii. Courante. iii. Ayre. iv. Sarabanda

(From the original MS. Score, in the Library of the Royal College of Music.)

Matthew Locke was one of the latest composers who wrote music for a "Consort of Viols."

The present Suite is one of a set of six, composed about 1660.

9. Divisions on a Ground, for the Viol da Gamba . . . *Christopher Simpson.*

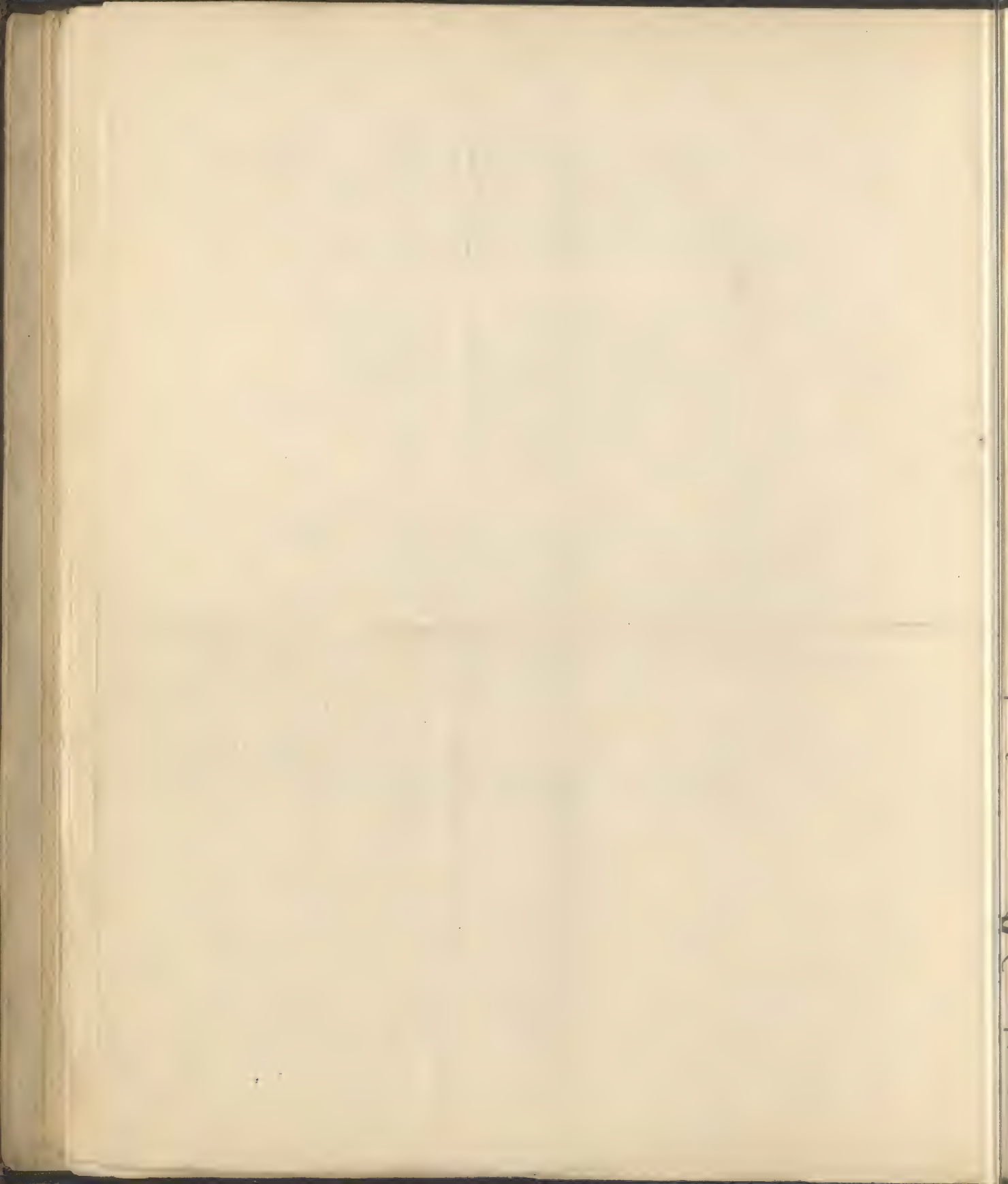
Miss HÉLÈNE DOLMETSCH.

The "Ground" will be played on a second Viol da Gamba by Mr. Arnold Dolmetsch.

10. Fantazie for three Viols *Matthew Locke.*

From a Suite for three Viols in the British Museum. It will be played upon three Viols,
with sympathetic strings.





a Viola d'Amore - That is a Tenor Viol with sympathetic ⁶⁵
strings - 7 played strings. Johann Hilde of Regensburg.

Another Viola d'Amore Carlo Antonio Testore XVIII

A Viola da gamba by Carlo Bergonzi (Genova) unique
7 played strings & 12 sympathetic strings. - I used a third
below our familiar cello.

I have before discussed the history of Viola by me, & shall not trespass
on your patience on that subject again & as you can well be
much more agreeably occupied than with listening to my voice.
I shall merely call your attention to the individuality of the tone.
which is quite different from the Viola. - More nasal & pungent
not to be reproduced artificially on that instrument.

The sympathetic strings are often found on these instruments
are strings ^{placed} ~~placed~~ under the regular played strings
to ~~take~~ take up their sound & soften & reinforce it.
They have the effect of discreetly used pedal, & round off
the angles of ~~the~~ the bare definite tone; & give it
a peculiarly soft & luscious mysteriousness. They are specially
good for slow music. In Concerted Music they would ^{play the} ~~be~~ ^{rather too} much.

King's piece and its description a little more
 than usual in these days - It is a more
 solid kind - but of character and time
 a lot more at the style of our present
 The man in like the same for example
 in fact as much

I find in the man's delightfully pointed up and
 graceful contour of our first Elizabethan time

6.

This is ~~the~~ of the most unusual kind
 and is really with great and lovely melody

A man of some mind and with a very
 a little of the most valuable features
 in music very beautiful

9 Features of 2 Vols - Published in London Nov - 1595

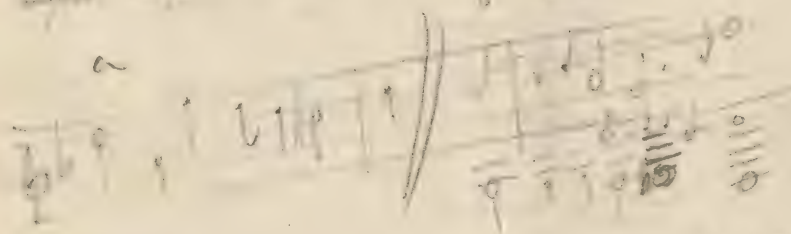
1595 - This is all called by the history of music
 31 volumes, all of which are in the Bodleian and
 the British Museum

I must say a few words about the music which is to be played
on their instrument. Of the first composer on the list I
need say little. The enthusiasm of music which possessed
the souls of all Tudors is well known; & it is not a little
^{& Musicianship in Tudor times}
example of the progress of that music which was held in the respect
which they can not ^{appreciate} in modern times, & that other things being
favourable England became such a nest of poets & composers
in the reign of her distinguished & Musical daughter.
Henry VIII's piece represents the polyphonic age from a simple -
really an age when the musical ^{of real artists} angles were almost expressed
in choral music, & they were only beginning to just touch
with ornamentation music now & again by way of experiment &
variety. In his day the door to modern harmonic music
was so far from having been opened that its very thought
of part that is the key piece of the final chord
period. ^{W. Schomburgk} which W. Schomburgk proposes to bring before you.
The next belong to the Stuart times in which a great
change was coming over music as one the world of
poetry & society. That Marvellous School of English
Madrigals had ~~been at its prime~~ ^{was} just in its prime when Elizabeth died.

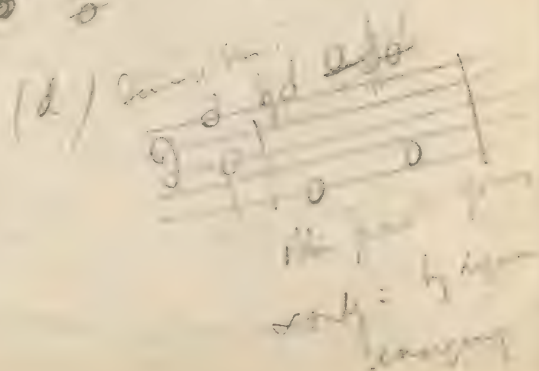
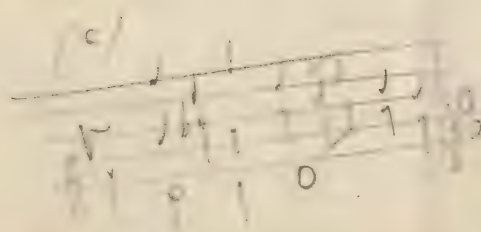
Besides from an old
 translation of the letter - that in
 the last allusion to any I do
 at all about any relation of
 it to the present paper contained

Michael Foster. Paper in 5 Parts 1610.

I am glad to hear that the
 some principles on the old paper
 more for some before papers are historical
 some suggest that it is a new paper
 and that it is a new paper



which is a paper
 used in the
 same way



the paper
 only: by the
 way

And ~~women~~ directly after -

67

But the general Medical condition of the country did not
altogether evaporate till Georgian times, it only passed into
another channel. Pius II is the last belated ^{representation} ~~offshoot~~
of a great & National ~~state~~ of Medical enthusiasm;
& after his time dull mediocrity was reigned by ^{but} a few
moderate sparks such as Arne.

After Gibbons time & the end of the ^{school of} French Medicalists, men
began to be infected with the new doctrines coming on
from Italy & France. The passion of all students
for the stage encouraged them, & instrumental Music
began to push the old choral methods off the throne.
In Charles I's time instrumental Music was as well

represented ^{here} in any country in the world.

Alfonso Ferrabosco. born Genoa 1580. son of an Italian
who settled in England in Elizabeth's time. Music Master

to Prince Henry. Brought out "Ayres" in 1609, and
Lesson for Virg. in 1609 - & wrote more Fancies for the
same later kind till 1652 - by which time Charles
had already become "a martyr". (1649)

J. E. Ead-

1904 - 1905
1906 - 1907
1908 - 1909
1910 - 1911
1912 - 1913
1914 - 1915
1916 - 1917
1918 - 1919
1920 - 1921
1922 - 1923
1924 - 1925
1926 - 1927
1928 - 1929
1930 - 1931
1932 - 1933
1934 - 1935
1936 - 1937
1938 - 1939
1940 - 1941
1942 - 1943
1944 - 1945
1946 - 1947
1948 - 1949
1950 - 1951
1952 - 1953
1954 - 1955
1956 - 1957
1958 - 1959
1960 - 1961
1962 - 1963
1964 - 1965
1966 - 1967
1968 - 1969
1970 - 1971
1972 - 1973
1974 - 1975
1976 - 1977
1978 - 1979
1980 - 1981
1982 - 1983
1984 - 1985
1986 - 1987
1988 - 1989
1990 - 1991
1992 - 1993
1994 - 1995
1996 - 1997
1998 - 1999
2000 - 2001
2002 - 2003
2004 - 2005
2006 - 2007
2008 - 2009
2010 - 2011
2012 - 2013
2014 - 2015
2016 - 2017
2018 - 2019
2020 - 2021
2022 - 2023
2024 - 2025
2026 - 2027
2028 - 2029
2030 - 2031
2032 - 2033
2034 - 2035
2036 - 2037
2038 - 2039
2040 - 2041
2042 - 2043
2044 - 2045
2046 - 2047
2048 - 2049
2050 - 2051
2052 - 2053
2054 - 2055
2056 - 2057
2058 - 2059
2060 - 2061
2062 - 2063
2064 - 2065
2066 - 2067
2068 - 2069
2070 - 2071
2072 - 2073
2074 - 2075
2076 - 2077
2078 - 2079
2080 - 2081
2082 - 2083
2084 - 2085
2086 - 2087
2088 - 2089
2090 - 2091
2092 - 2093
2094 - 2095
2096 - 2097
2098 - 2099
2100 - 2101
2102 - 2103
2104 - 2105
2106 - 2107
2108 - 2109
2110 - 2111
2112 - 2113
2114 - 2115
2116 - 2117
2118 - 2119
2120 - 2121
2122 - 2123
2124 - 2125
2126 - 2127
2128 - 2129
2130 - 2131
2132 - 2133
2134 - 2135
2136 - 2137
2138 - 2139
2140 - 2141
2142 - 2143
2144 - 2145
2146 - 2147
2148 - 2149
2150 - 2151
2152 - 2153
2154 - 2155
2156 - 2157
2158 - 2159
2160 - 2161
2162 - 2163
2164 - 2165
2166 - 2167
2168 - 2169
2170 - 2171
2172 - 2173
2174 - 2175
2176 - 2177
2178 - 2179
2180 - 2181
2182 - 2183
2184 - 2185
2186 - 2187
2188 - 2189
2190 - 2191
2192 - 2193
2194 - 2195
2196 - 2197
2198 - 2199
2200 - 2201
2202 - 2203
2204 - 2205
2206 - 2207
2208 - 2209
2210 - 2211
2212 - 2213
2214 - 2215
2216 - 2217
2218 - 2219
2220 - 2221
2222 - 2223
2224 - 2225
2226 - 2227
2228 - 2229
2230 - 2231
2232 - 2233
2234 - 2235
2236 - 2237
2238 - 2239
2240 - 2241
2242 - 2243
2244 - 2245
2246 - 2247
2248 - 2249
2250 - 2251
2252 - 2253
2254 - 2255
2256 - 2257
2258 - 2259
2260 - 2261
2262 - 2263
2264 - 2265
2266 - 2267
2268 - 2269
2270 - 2271
2272 - 2273
2274 - 2275
2276 - 2277
2278 - 2279
2280 - 2281
2282 - 2283
2284 - 2285
2286 - 2287
2288 - 2289
2290 - 2291
2292 - 2293
2294 - 2295
2296 - 2297
2298 - 2299
2300 - 2301
2302 - 2303
2304 - 2305
2306 - 2307
2308 - 2309
2310 - 2311
2312 - 2313
2314 - 2315
2316 - 2317
2318 - 2319
2320 - 2321
2322 - 2323
2324 - 2325
2326 - 2327
2328 - 2329
2330 - 2331
2332 - 2333
2334 - 2335
2336 - 2337
2338 - 2339
2340 - 2341
2342 - 2343
2344 - 2345
2346 - 2347
2348 - 2349
2350 - 2351
2352 - 2353
2354 - 2355
2356 - 2357
2358 - 2359
2360 - 2361
2362 - 2363
2364 - 2365
2366 - 2367
2368 - 2369
2370 - 2371
2372 - 2373
2374 - 2375
2376 - 2377
2378 - 2379
2380 - 2381
2382 - 2383
2384 - 2385
2386 - 2387
2388 - 2389
2390 - 2391
2392 - 2393
2394 - 2395
2396 - 2397
2398 - 2399
2400 - 2401
2402 - 2403
2404 - 2405
2406 - 2407
2408 - 2409
2410 - 2411
2412 - 2413
2414 - 2415
2416 - 2417
2418 - 2419
2420 - 2421
2422 - 2423
2424 - 2425
2426 - 2427
2428 - 2429
2430 - 2431
2432 - 2433
2434 - 2435
2436 - 2437
2438 - 2439
2440 - 2441
2442 - 2443
2444 - 2445
2446 - 2447
2448 - 2449
2450 - 2451
2452 - 2453
2454 - 2455
2456 - 2457
2458 - 2459
2460 - 2461
2462 - 2463
2464 - 2465
2466 - 2467
2468 - 2469
2470 - 2471
2472 - 2473
2474 - 2475
2476 - 2477
2478 - 2479
2480 - 2481
2482 - 2483
2484 - 2485
2486 - 2487
2488 - 2489
2490 - 2491
2492 - 2493
2494 - 2495
2496 - 2497
2498 - 2499
2500 - 2501
2502 - 2503
2504 - 2505
2506 - 2507
2508 - 2509
2510 - 2511
2512 - 2513
2514 - 2515
2516 - 2517
2518 - 2519
2520 - 2521
2522 - 2523
2524 - 2525
2526 - 2527
2528 - 2529
2530 - 2531
2532 - 2533
2534 - 2535
2536 - 2537
2538 - 2539
2540 - 2541
2542 - 2543
2544 - 2545
2546 - 2547
2548 - 2549
2550 - 2551
2552 - 2553
2554 - 2555
2556 - 2557
2558 - 2559
2560 - 2561
2562 - 2563
2564 - 2565
2566 - 2567
2568 - 2569
2570 - 2571
2572 - 2573
2574 - 2575
2576 - 2577
2578 - 2579
2580 - 2581
2582 - 2583
2584 - 2585
25

Bye Bye

~~Brydges
White and Jackson
S. W. Jackson 1609~~

John S. Alden

and the good
very much

Common l. 1658

2. Money.

1577

shown by all hands

Ink too dry at top

1580 . 2

1891 August of 1891

May 2nd 1885

First published

Campana 1593

1895. First book of
Prayers

Let.
Triumph of Ocean 1601

Reverend & Dear

in Kordula

Charles Moore

1897

probably dead 1602

- There cannot be passed without mention, as the great
representation of the date in the country. He took a
share in the civil war & got both his arms broken in
the siege of York.

Christopher Simpson stands higher than any not only
for his composition but for his work upon playing the
which is luminous & perfectly invaluable. He
was born early in the 17th C. Served in the Royal
side. He bought at his famous book the
division Violin the year after Cromwell died in 1659.
He wrote several other treatises on Music & lived at
all times free after 1665, so he has the privilege
of seeing his royalties restored.

Henry Lawes b. 1695. Pupil of Copernicus.
Early engaged to write music for Masques at Court; &
had the distinction of writing the Music for Comus when
it was first produced at Ludlow - he also
performed in it. He continued to follow in with the

look (Parker (saw)) 3/4
 much more but a double standard
 with a single in style than the
 previous theory -

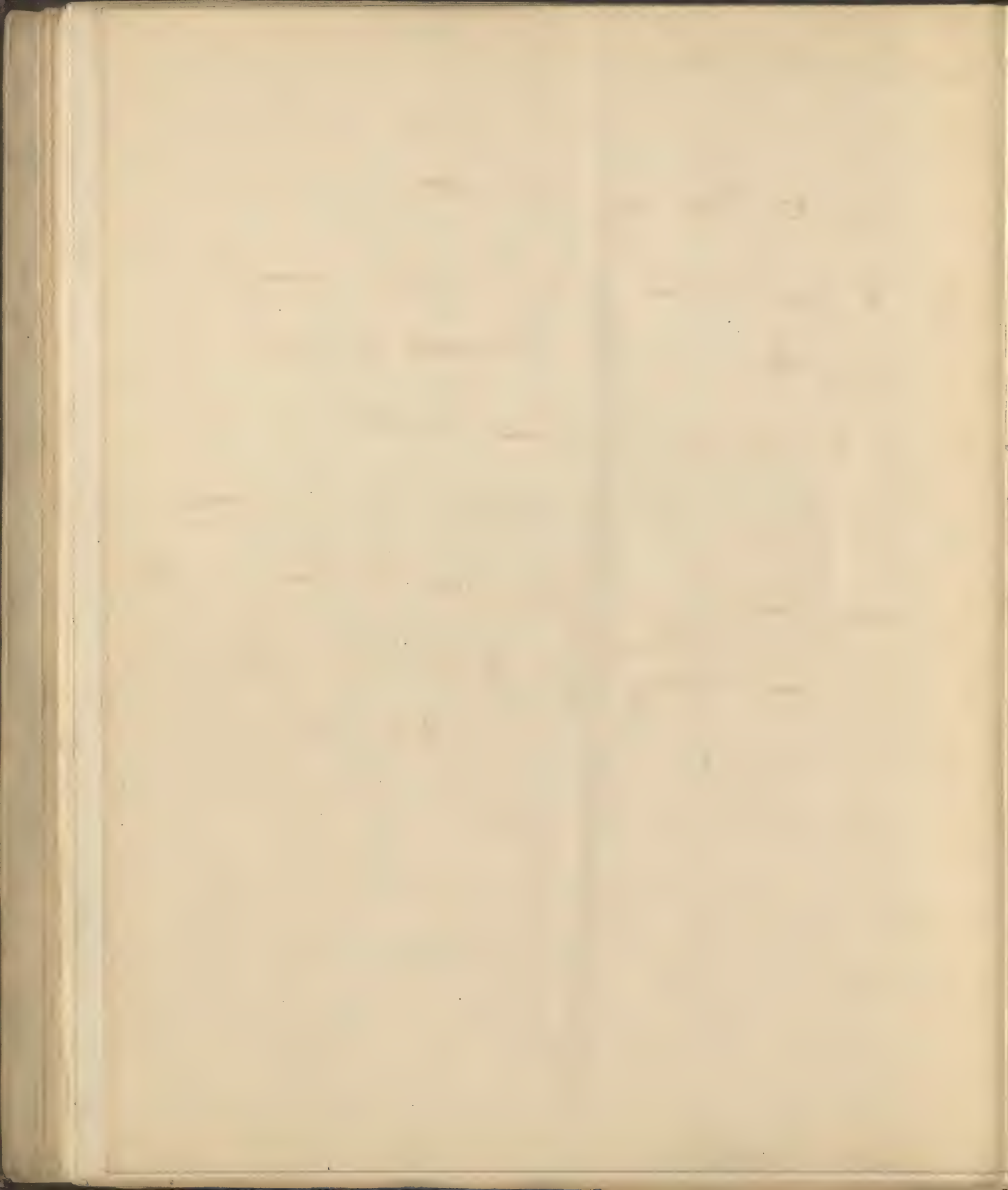
the eyes of me
 4 note from to called
 the note was from
 playing

is one position of the
 scale on the
 with the way
 through

new developments of Music.

Look him at better & was a director at the Cathedral
then before the Civil War broke out

After it was over & Charles II. back again he
was one of those who were summoned to carry out
Charles II. religious musical projects. & a
very fit man he was to do it. A man
of lively temper & eager for experiment, with
- my considerable ^{Musical} gifts; & only hindered
by the backward state of Music from leaving a
considerable mark on the world. He was
a ~~young~~ ^{very} hearty advocate of the new music, &
experimented profusely in instrumental Music, both
in ~~instrumental~~ Music to play & Organ &
in the form of "Contra" or Organ for Voice.



by the end of his time the world was beginning to
submit to the theodora of the Visitation. He died 1677
just four years before ^{or before} Coelli came to the fore -
print with the first sets of Visitation Sonnets.

Two More of the Visitation. When
the first was published in the
the second was published in the
the third was published in the
the fourth was published in the
the fifth was published in the
the sixth was published in the

The book is a letter to General Grant from
General Sherman.

1
Farnham

de marque.

1000

Brads

12

Robert

De Vent

Vancouver

2

Dr. W. H. C. Wood

Manager

12-22-40

A. Davidson

Journal

22

Admission Ticket

"Granite Palace"

Many

1

Yours

Portici

mon

Q. 26

Franklin

Back

The first of my
 2 - second part

Wm. H. H. H.

Frederick

1890

1

1890

Mr. John E. Allen

W. J. 1894

1/2 2200

1000 714

and part over

Enriched

Nothing gives a clearer idea of the enormous growth of
~~the instrumental~~ Modern Music than ~~compare~~ an
 acquaintance with the instrumental Music of the
 sixteenth century and the early part of the seventeenth.
 As a matter of education it is of considerable
 importance to explore, for once and a way, -
 Musical country which does not reward us with much
 positive Musical enjoyment. And though I am not
 at all disposed to take you into deserts where
 there is nothing but archaeological points & curious antiquities
 to be found, I mean to inflict upon you some
 information about a very barren phase of art, in order
 that you may better appreciate the advantages of living
 when & as ; & the extraordinary development of Music &

Reason 1

exclusion

attention

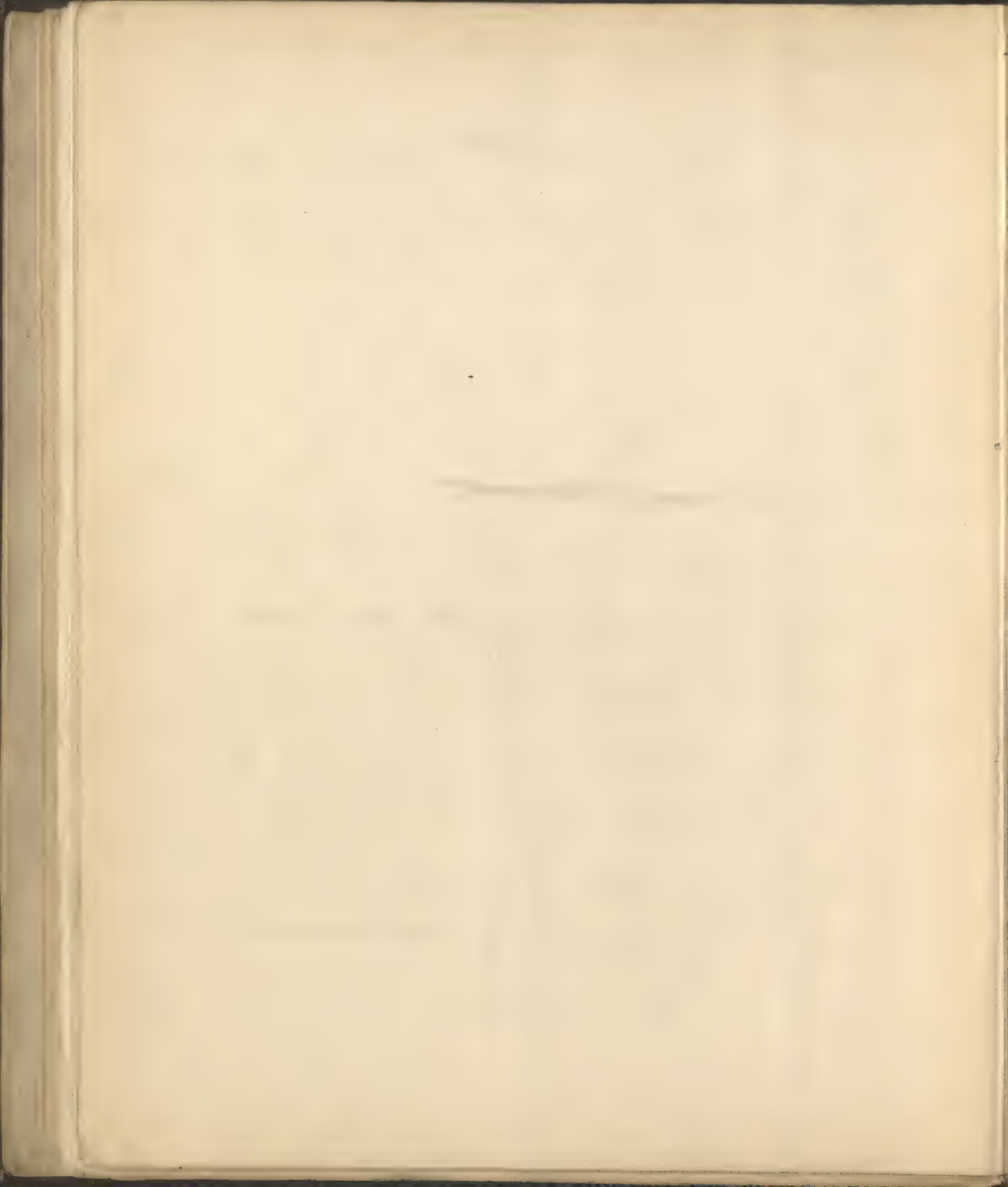
to (hence

much is

for 600 years

Musical faults which has taken place in our part of Europe ¹²
in the last 300 years.

It seems curious to some people that the Choral acts of the
16th century should have been ~~developed~~ developed to such a
high pitch, & the instrumental Music has remained so
crude & infantile. But if you give your mind but
a little it is not so hard to understand. The human creature
(to start with!) is in possession of a most expensive & pliable ~~at~~ musical
instrument is the ~~that of the vocal~~ human voice. That
requires no ingenuity to contrive or expense to keep up;
but only practice & attention to bring to perfection; &
until human beings had developed the art of singing
independant of accompaniment to a very high pitch, their
minds were too much engrossed by the interest it afforded
them to think much ~~about~~ or carefully about any other
kind of music. We know that ~~the almost the whole~~
energies of all the best composers in the world were almost
entirely devoted to pure choral Music for over 600 years.



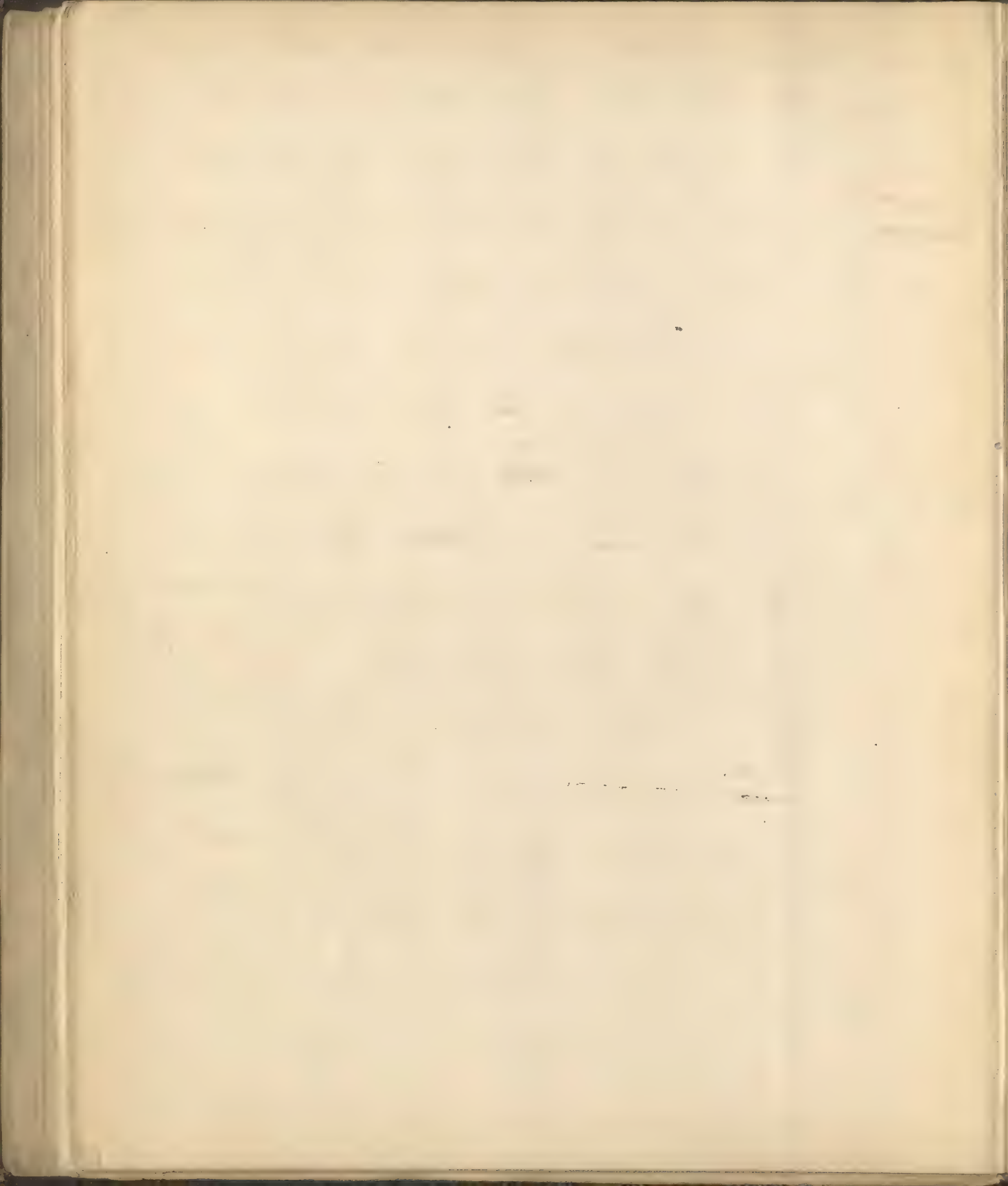
from the 10th to the end of the ~~15~~ 16th century. A period
~~almost~~ ~~time~~ as long as that which separates us from
Henry II and Thomas a Becket, & twice as long as
that which separates us from the days of Palestine and
Luzon. In all that time all the kinds of music
which had any sort of connection with instruments were
practically superfluous distractions. Instruments were used
to a certain extent to accompany dances, but even that
not always; for a great many dances were sung.
The accompaniment to solo voice was & should
be & the accompaniment to more than the occasional
taking of a single note or an octave at the
conclusion of phrases. Till the 16th century there seems
to have been very little to develop instruments for, &
very little to play on them when they were made: -
their music was almost entirely dependant on &
an accessory to vocal or choral music of some kind.

Take Monteverde Bulevar f Orfeo 1607
 " " starting point - + indicated
 " " nature of change for that & on day.

- 2 Franciscanelli
- 2 Cristobal de Villa
- 10 Villa de la Cruz (San Blas)
- 1 Dark hole.
- 2 Vidua fructu all a Francisco.
- 2 Chitarrini
- 2 organi di legno.
- 3 bassi de fante.
- 4 Indiani
- 1 Regal.
- 2 Cometto.
- 1 Flautino.
- 1 Clarin.

94

Instruments take a great deal of ingenuity to contrive & it
no wonder that till there was something to contrive them for
naked hand should have developed very few to any degree of
expensive ~~marvellous~~ perfection. The instruments that were in existence
in the 16th century were the ancestors of the instruments
in use now, but very few of them actually remain
in use now. (It is like the history of animals in the
geological epochs. There was ^{shellfish} ~~shell~~ something like our cockles
& oysters, & animals like our lobsters millions of years
ago, but they were rather rudimentary forms, & not
really the same species as those we eat nowadays.) How very
modern our present cycle of instruments is, & how long
have to our minds by remembering that the famous ~~Vicino~~ Italian
Vicina makers work hardly began till the 16th century, &
did not come to a climax till late in the 17th
while the flauto did not make its appearance till late
the latter end of the 17th century. The more novel &
modern kinds of instruments, such as the Trumpets & Trombones



has existed for remote ages but even they have undergone
great alterations to adapt them to modern requirements.

The flute is perhaps the most ancient of our family of
instruments but even that has had to undergo elaborate
modifications which have almost changed the very quality of
the instrument - & the same is the case with the
hunting horn, which has had ancient prototypes, but can hardly
be considered the same instrument as that which we used

300 years ago. The law of demand seems to be just
like the law in geological matters. The most ancient
instruments are the simplest in construction; ^{such as the drum}

while those which have the highest expression qualities are
the most capable of undergoing the greatest amount of

modification from some earlier kindred form. ~~which~~
The most expressive of existing instruments is the Violin -
& that has a fairly ancient ancestry. I don't propose
to waste time of our discoursing on its Oriental origin;
but it will be sufficient to remind you that we

have proof of the use of a similar stringed instrument played
with a bow from early medieval days in Europe; as
we find plenty of examples of ^{carving} angels & monks -
such like folk ~~carving~~ playing on such stringed instruments
in bosses & capitals of ~~in~~ very many European
cathedrals ^{in MSS} as far back as the 10th & 11th centuries.
Instruments of the kind had great varieties of names, &
very various forms. Our British ancestors appear to

have had an instrument of the Vibia class called the
Cruth, or Crud - ~~which~~ sometimes latinized into
Chrotha, or Rotta - It was a sort of large square
box with strings to dispose that one had to play two

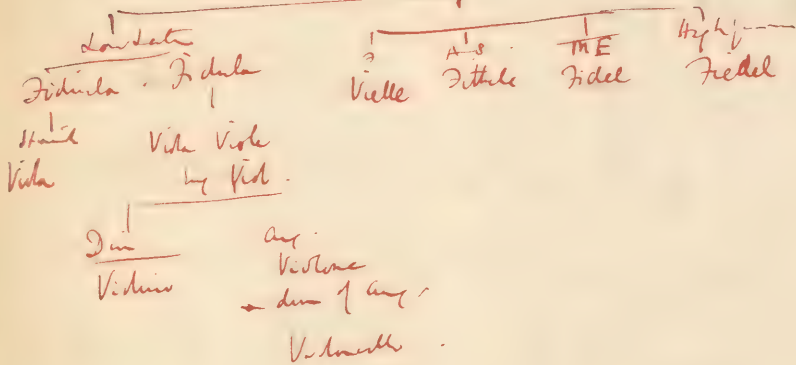
at a time - 2 so make - kind of drone
It had no bridge or finger board - Neck was 2 fingerboard open - ^{English} this 10th & 11th centuries.
Another kind of was called Rebec in France &

Piobla in England. There was an ancient
Roman instrument probably of the same class which was
called "fiddle", & this was corrupted in Medieval

Rayne fine jewelry

Fide

7 de maio



Field - double of instrument played with finger -

and 3 horses, to camp in

Note absence of 'boots' in early types.

frontiers of some holes.

Payne (opposite of Tieffenhauer) says

No instrument of the Victim pattern that can be fairly assigned to a date earlier than the middle of 16th century is "existence".

The earliest date that I can trace Payne is seen in a Gazette of 1880, - But it is clear that in plenty of towns & villages in use by that time shall be

times in some countries into Fidel, ^{a Vielle Fithles} & others 71
into Viola, & Viol. Ultimately the names Fidel &

Viol were applied to somewhat different instruments; &
the Viol was developed into the instrument of the respectable
class, & the fidel continued for long the instrument
of the musicians of the roads, the jongleurs & such
bohemian types. A similar kind of ^{small} instrument was
in Germany called a Serge; & was also known
by the name of Rubebe. The world was contented

with a very simple type of ^{such a} instrument for a long time
but by degrees as the requirements of players slowly enlarged
~~longer~~ the best type emerged & expanded into a set
which comprised a bass, middle & treble instrument;
all classed under the general name of Viol. It is
considered to have come to its complete development about
the 15th Century - it was made generally in
four sizes, which were called Treble or Descant Viol,

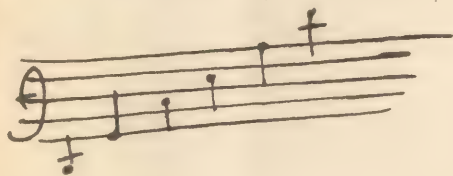
made in Brossen, Bologna & Cremona.

Tenor Viol, or Viola da Braccio; bass Viol (or Viola da
famba, & Dalle Bass Viola, (or Viola). (Payne)

They chiefly differ from the modern Violin in having a very
flat back & angular sides & which appears to have
diminished their elasticity and tended to the production of
a thin & nasal tone. They had various numbers

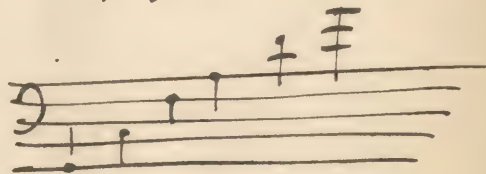
of strings from six to 7.

The Viola da famba occupied the position now held by the
cello, & though it had not the singing qualities of
that instrument it was very popular. Shakespeare mentions
it in Twelfth night - as Sir Andrew Ague Cheek played
on the Viola da fambors. It was generally tuned



Early forms had frets.

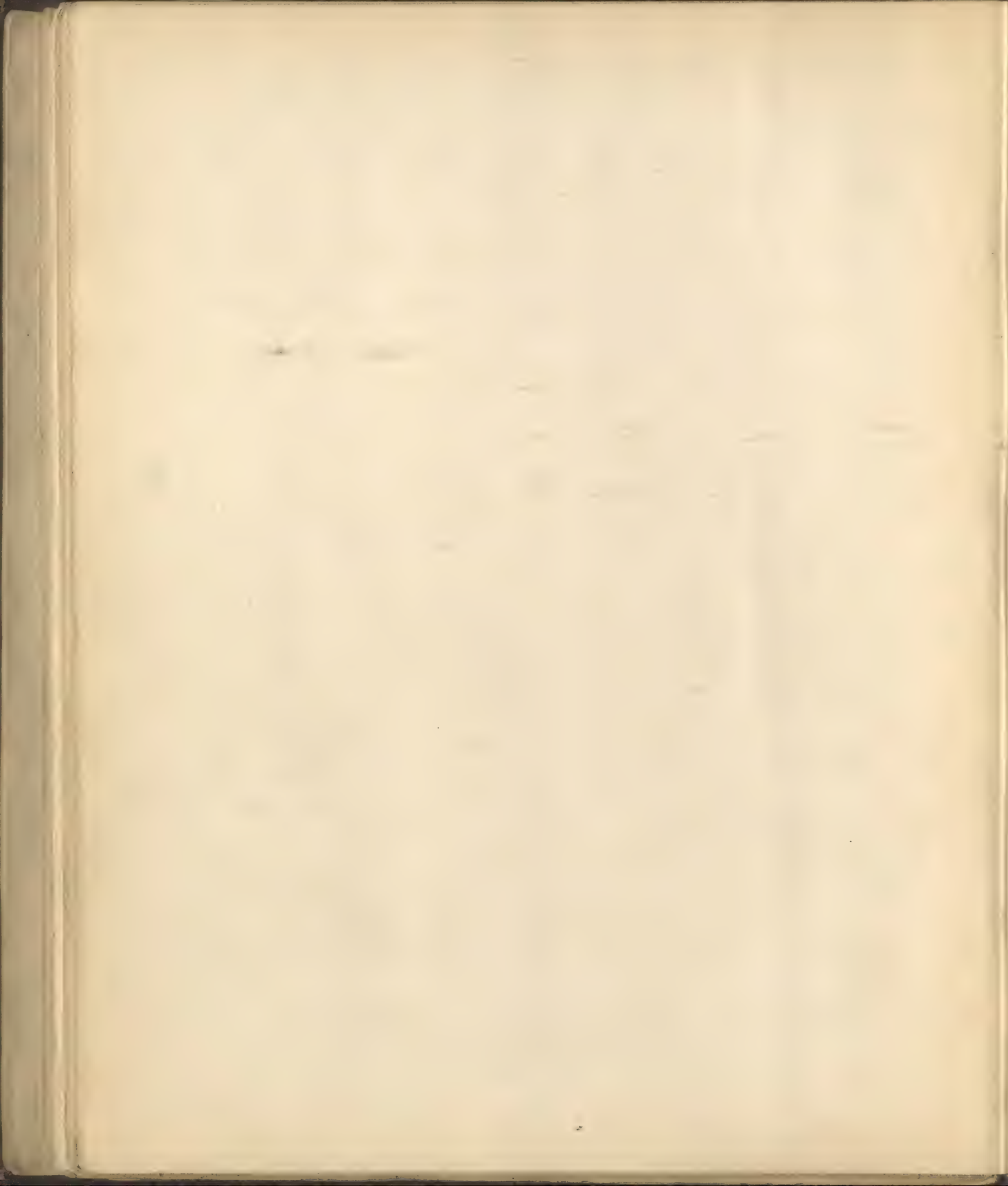
The Viola da Braccio was tuned



& the treble Viol



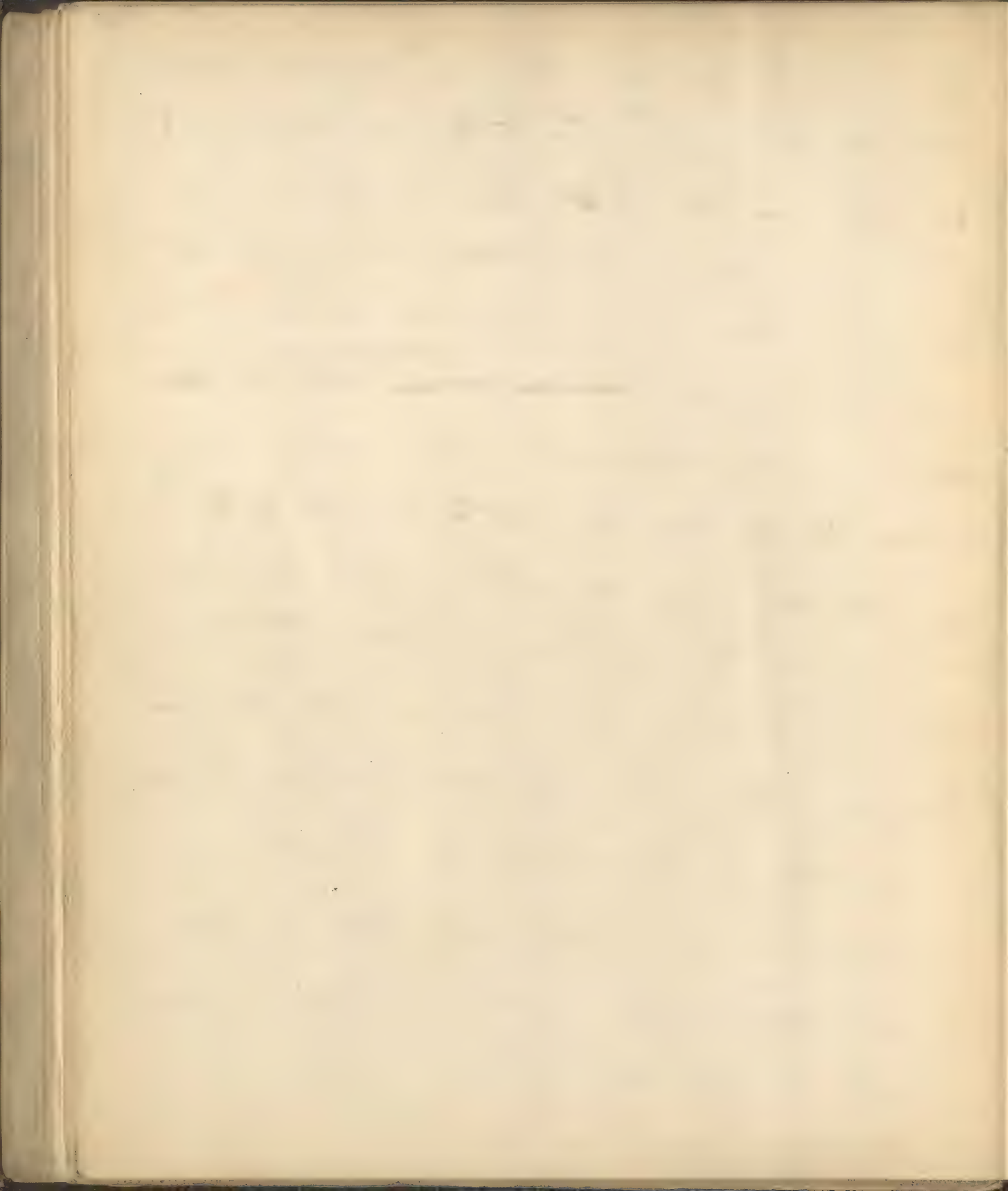
The Viola da dalle bass Viol seems to be the only



one which has survived of these. as one may observe
that the Double bass has still the characteristics of the
Viol class in the flat back & angular sides -
& it may also be noted that till lately the
tuning of the double bass was consistent with that of the
ancient Viola; as it ~~was not a fifth lower than the Viol~~
~~adding a fourth to the~~ ^{the same as the Viola} ~~schema stood in the same~~
relation to the bass Viol that the bass stood to the Tenor;
& is like them tuned a fourth - It is only within the
memory of man that the Violone has been in this country
extended a fourth or fifth lower - with great gain
to Orchestral effect.

This set of instruments sufficed
for the needs of Musicians till the 17th century; -
such Music as was written was written for them.

Our most express in Viola is not fairly made or called
as much a diminutive of a Viol - as it is practically
a different instrument & did not use to vary into



The Music which the Vols were employed to perform never arrived
 at any very high pitch of development. Of an
 independent kind of instrumented Music about the most they
 arrived at was arrangement of dance tunes in parts -
 of which there are a considerable number; but even
 they do not rise to any high pitch of boldness
 and piquancy; but are ^{even at the best of times} ~~rather~~ ^{rather} ~~restrained~~ ^{restrained} & a cushion
 of heavy, & by far the largest part is crude & low degree
 of pure art forms most were simple imitations of
choral forms of art - contrasted with all the innocence
 and reserve of counterpoint; — contrapuntal devices being
 the highest aim of the proceedings - while it may
 be confessed is not a very hopeful way of trying to
 contain instrumented Music. But in those days
 they had no ideas of any other way of going to
 work; & as their mind was chiefly occupied with

Phenomena

devices which we now regard as chiefly appropriate to Choral
Music. Association no doubt made them feel such experiments
more interesting than we who have the advantage of
~~knowing~~ the modern fronts of the modern development of
instrumental Music. We come across things called
Symphonies, - Canzons which are so entirely contemptible
of Choral Music that they seem only to require words
to transfer them to their proper sphere. Tocatas are
a little more independent, but still the dramatic
element in Music had developed on the basis of
Monteverdi's & Carli's efforts nothing very remarkable ^{musically} made
its appearance - The Pastorale & or Fantasia as they
were called were sometimes more definitely instrumental
but were hampered by Choral association. The feeling of
composers was that the part of voice was so like the
distribution of voices in parts that the right way to

for the Bulletin and ~~for~~ 1/1501
see Bunnay III page 274 text.

that there was to write as if for & voices. A
much of the beauty of the ~~old~~ old Church writing was
derived from the ~~old~~ perfect way in which the several
voices expressed the words, the attempt to ~~transfer~~ write
of instruments in a similar way necessarily resulted in
a very empty form of art. But I am
inclined to think one very important point was
obtained in working with these problems -
the modern form of figures, though very much
altered, ^{degrading} ~~degrading~~ the ~~for~~ rule which
prevailed in the recitation of vocal
performance was nearly destroyed & the
elaborate ~~stage~~ state - which we know of
in the modern form. What I say
in the Church spirit the subject was a
rule nearly stated in the same way - the



Our most expressive Violin is not family
named merely as the diminution of ~~the~~ a Viol,
as it is practically a different instrument
and did not come into its way into

Salo's ~~instrument~~ said to be more primitive than
America's but "tone" deep & penetrating. The
model imitated by Joseph Grammer.
Made the first Viola & double bass. (E. J. P.)
Old Bull's favorite instrument was a de Salo.

Maggie - de Brist played on one.

84

reputable musical circles but by slow degrees - as the
set of Vols was still a favorite group of instruments as
late as the latter end of the 17th century. But
as the music improved for stringed instruments improved, the
making of them improved also. The form of the Vols did
not admit of much improvement - But the little curves
of the bosses of the instrument of theiddle class admitted of
great possibilities in development for the purpose of expression
as to come into existence the great group of ^{Italian} Vols known
as provided the instruments which the world still looks
on as unsurpassable. They all came from
a group of North Italian towns. Brescia and Cremona
being about equally early in coming to the front.
The great names of the Brescian group are Giuseppe da Salò -
who ~~had~~ worked from about 1580 to 1610, & ~~But~~
Paolo Maggini who worked about 1630-1680.
Of the Cremona group the Amatis are of most ^{in early times} famous.

Andreas - originally made Vols & robes out.
with 4th thing. small model.

Nichols was made of little Andrus fragments - A. Stadius.
made some of the "grand Amati's". larger size than
the same Amati model.

Ruggieri - models like the Amati's. (2nd rank of makers)

Francis. Antonio. pupil of Nichols Amati. developed
an original model. His son was Joseph Philip Andrus.
Peter went to Germany. Antonio Peter to Vienna.

Joseph (the great) returned in some ways to the model
of Jean Paul de Lalo. (Reminded the bold & simple
outline, & the massive build of the earlier school.)

first variety in his work. first time producing power.

Paganini played on one - & left a legacy to . . . ? from

there is said to be a ticket bearing the name of 85
Andreas Amati with the date 1576 - & Andreas probably
lived till 1580. & his son Antonius & Hieronymus

lived from about 1550 to 1638. The son of Hieronymus
The parents of them were ^{Nicholas} ^{Amati} - born about
^{in Milan}
1596 & died 1684. He had a son named

Hieronymus about whom little is known.

Another famous Coenese name is that of ~~Don~~ Ruggieri
& makes who was working about the middle of the 17th century
(1650) & got another & father - that of ^{the family of} ~~Andreas~~

^{first of these was Andreas}
francesini. (born 1625 - 1696) who ~~he~~ was a pupil of
Nicholas Amati. There were many more of the

name but the most famous was Joseph, known as
"del Gesù" because he marked his ticket with -

H.S. & the sign of a cross. He was a friend of

of Andreas & lived from 1683 - He is supposed

to have died about 1745. The parents of Vito
makes except the great ^{Antony} Stradivari, who is supposed

Brought the model of the violin to the highest perfection -

Early types called Amati Strads.

His "grand period" from about 50 years of age

In his later ones there is said to be a falling
off in the execution & finish of the instruments.

The culminating point of his career 1714. (S. J. P.)

Considerable variety in his models - and he
always went on improving.

Pages say N. Amati & ^{early} Giovanni share by their
efforts, Joseph Giovanni. ~~striking~~ ^{superior} in
~~power~~ ^{depth} & depth, but against all
these a few Stradivari bears off the palm
for general excellence of tone.

He was always at work in a stable (cellar)
apart - was frugal - ^{left} ~~some~~ - fortune

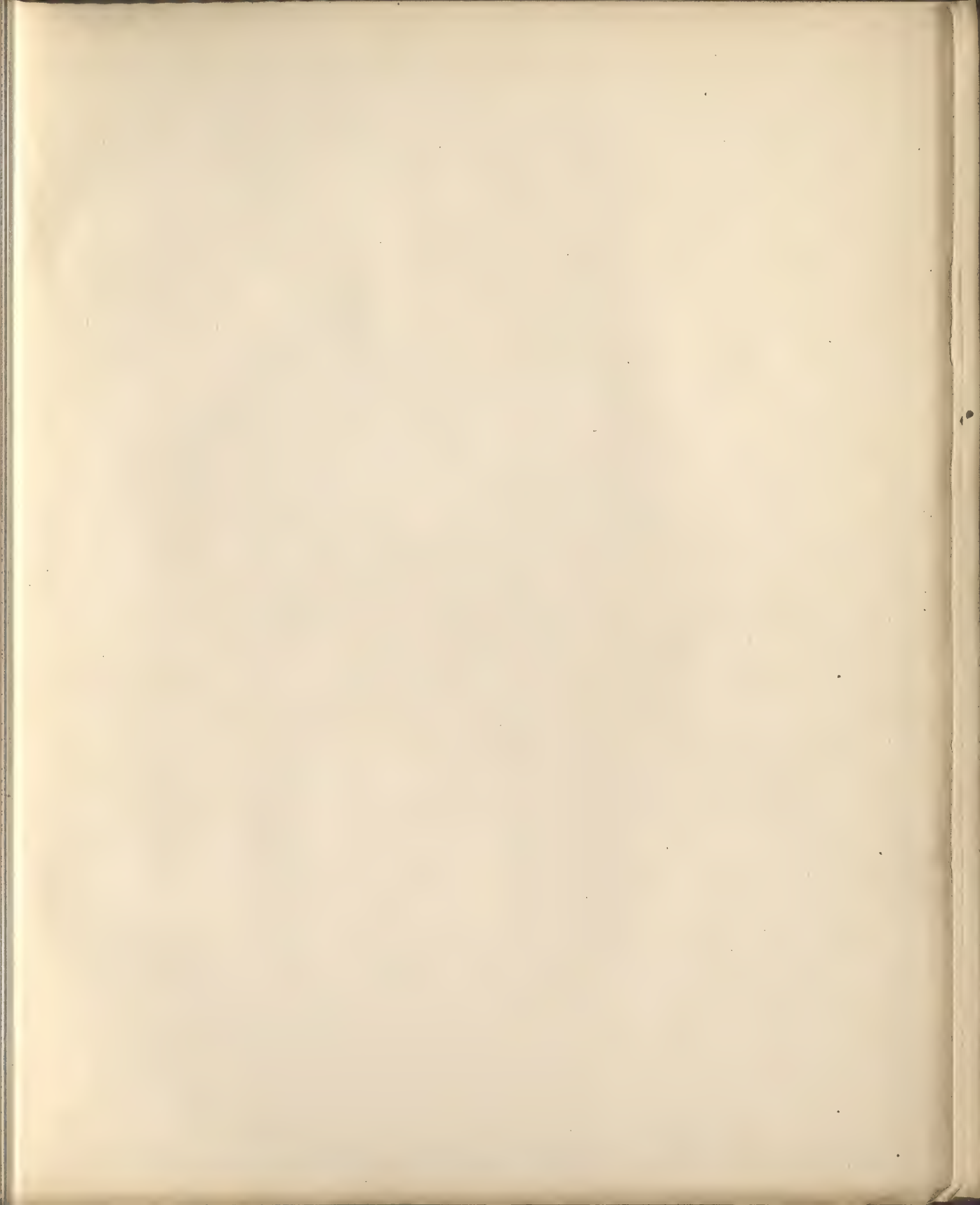
He sold his fiddles for £4 then, & now
they sell for thousands.

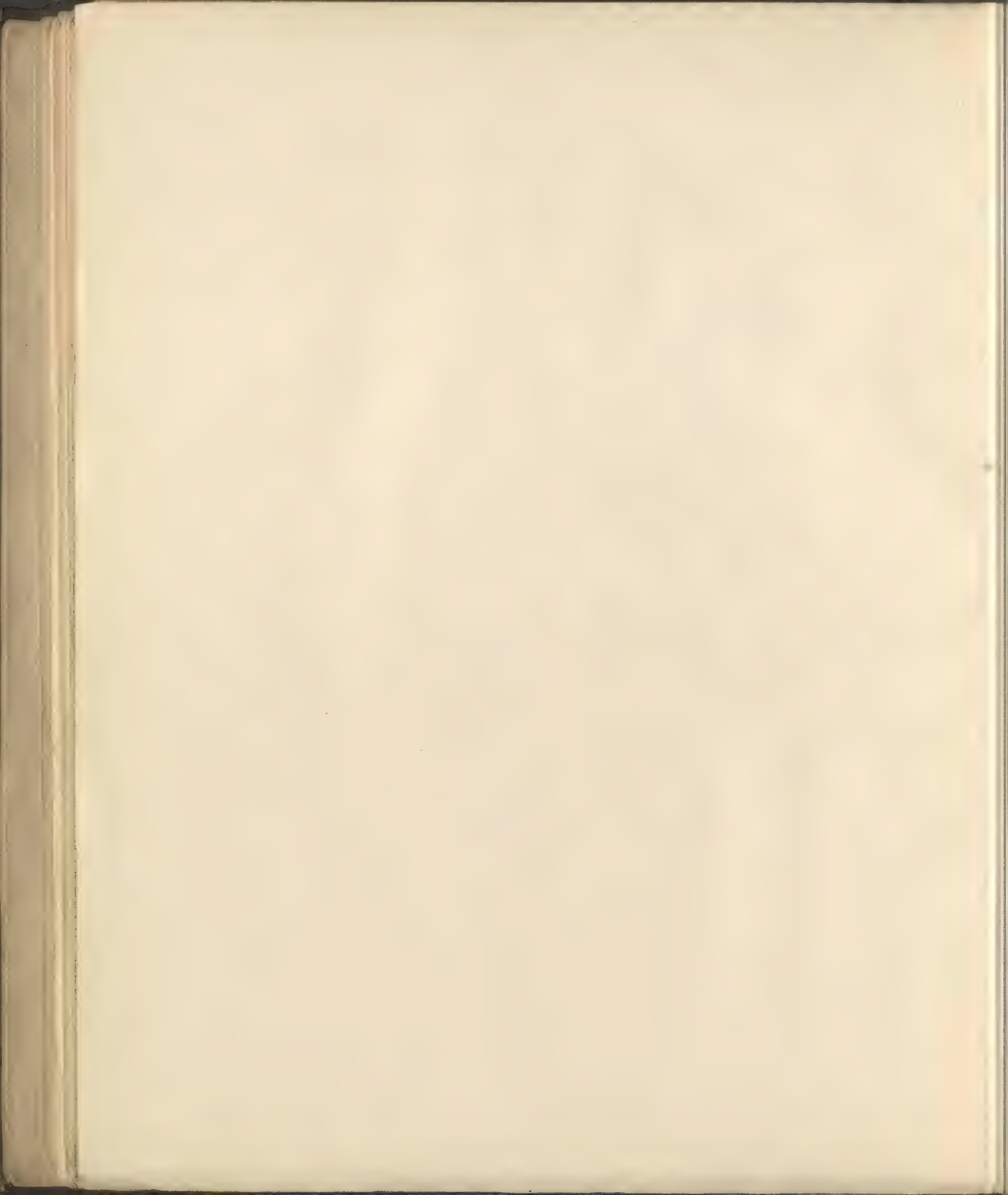
86

to have been born at Cremona 1644. He was a pupil
of Nicolas Amati's; 2 son of his earlier instrument
an said to have ~~been~~ Amati tickets in them. He
lived till 1697.

Stainer was the most famous Cremona maker - 1621 - 1683
born at Aste, above near Turin. Said to have
visited Cremona & studied under the Amatis.
Made the 7 fiddles which were sold at fair & sold
in the country round. Made the 4 of Sigmund & to
Archduke Ferdinand Charles in 1669. His first instrument
the Italian model inst. - Germany -

Secular Instrumental Music up to Bach's Time REM
et seq.





Bright -

Thomson -

Wright

~~Thomson~~ -

~~Th~~

Ingley -

Cortez -

Clark -

Wilson -

~~Wright~~ -

~~Th~~

Vaniper Williams

Jones -

Jones -

3 apm

(Jones)

Evans -

Wright

By Mary Brute

~~Barnes~~

Lucky -

Don

Norman -

Amph

Arthur

~~Long~~

Long

Smith

Hester

~~Th~~
My son

